Wednesday, June 11, 1924. Vol. LIX No. 1536.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

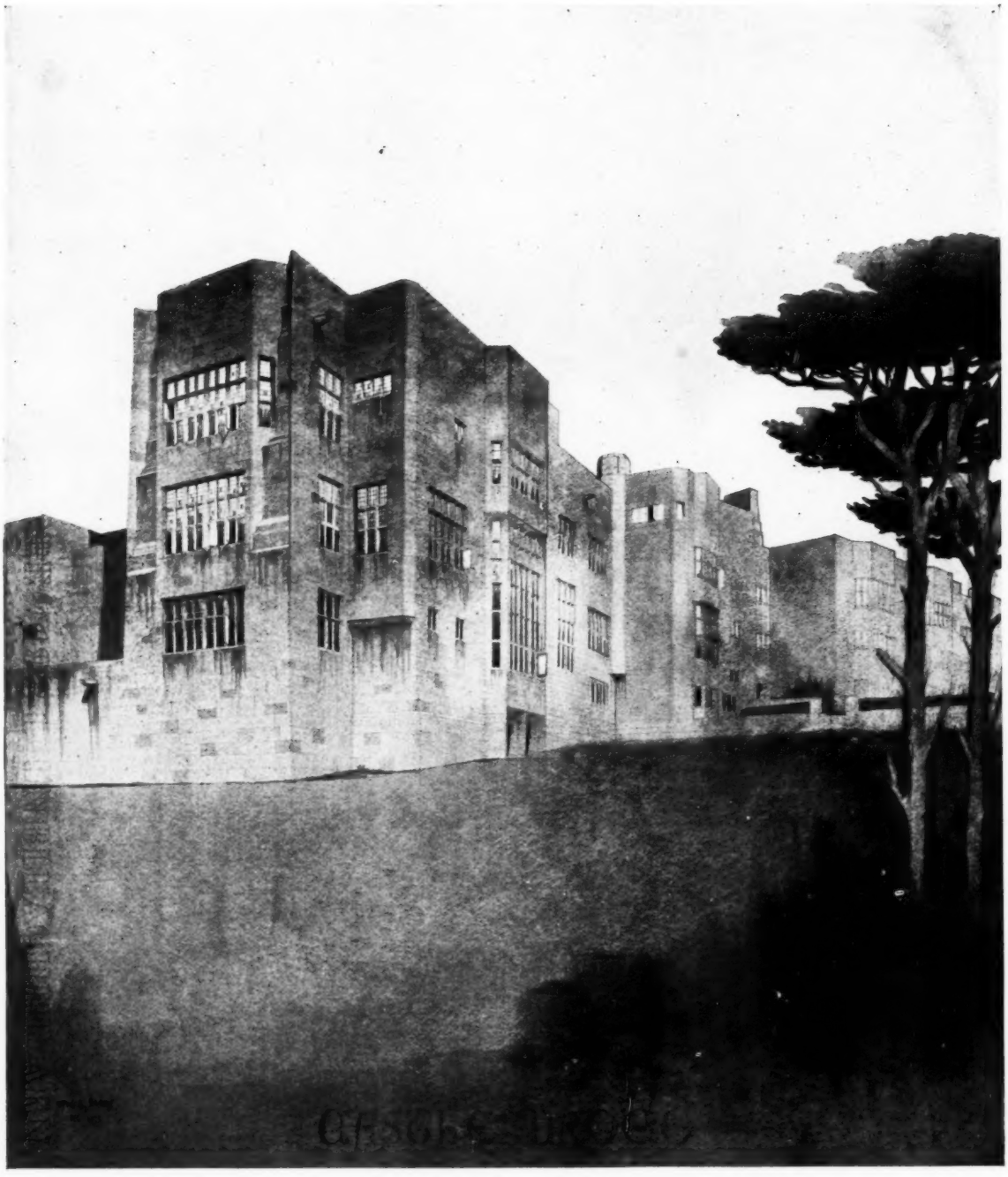
FROM AN ARCHITECT'S NOTEBOOK.

Beauty itself doth of itself persuade
The eyes of men without an orator.
SHAKESPEARE.

27-29 Tothill Street, Westminster, S.W.1.

Castle Drogo, Devon

Sir Edwin L. Lutyens, R.A., Architect



(In the Royal Academy Exhibition.)

THE

ARCHITECTS' JOURNAL

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The Next Step

THE triumphant return of the members of the Council of the Royal Institute to office for another year by the over-whelming majority of nearly three to one justifies to the full the confidence they felt that their policy of the past year would be regarded by their fellow members as wise and statesman-like, and would be endorsed.

We think it may be useful to review briefly the history of the situation that gave rise to that policy.

It arose out of the acceptance by the entire profession of the proposal for Registration.

Forty years ago the Society of Architects came into being for no other purpose than to secure Registration. Twenty years ago the Royal Institute of British Architects accepted the proposal.

Of those twenty years ten have been filled with the Great War and its aftermath. Of the ten, the last four have been almost entirely occupied by the effort on the part of the Royal Institute to dispose of the preliminary difficulty in the way of Registration.

That difficulty, an insuperable obstacle unless it could be disposed of, was the question of the composition of the body that was to control Registration.

Was the Institute to be supreme or only one amongst others? That was the question. Was it to be in undisputed control of the interests of the profession or was there to be a new body brought into existence, of which the Institute was to be, though the main part, yet only a part? That was the question to answer, and it could not be evaded.

The first proposal which aimed at overcoming the difficulty was to bring into the Institute not only the Society of Architects, but architects not attached to any Society; this proved to be unacceptable.

On it the Defence League scored a victory, and as a most unexpected result, found themselves in office as the Council of the Institute.

As things have moved, nothing could have been better, for office brings responsibilities, and the Defence League, as the Council, were required to produce their proposals for Registration. This brought them up against the unavoidable question of the position of the Institute, and their decision on this all-important point was made, and announced in the Registration Bill they produced.

It was to sacrifice the Institute and set up over its head a Board on which other interests were represented.

That this decision was one entirely distasteful to members was shown at the Council Election of 1923–4, when the Defence League was turned out of office by a crushing vote.

The Council that replaced them was elected on a pledge to seek for a *via media* between the too all-embracing proposal that was defeated in 1922, and the policy, so fatal to the Institute, of the Defence League.

To this task the members of the newly-elected Council set themselves with vigour, keeping before them always these main principles, that the Institute, and the Institute alone, must be the controlling body for Registration, and that the class of Associates must be preserved intact.

On these principles and on the instructions received by them at a general meeting of the Institute they resumed negotiations with the Society of Architects.

It soon became evident that for the Society of Architects to accept such a position was impossible unless they were absorbed into the Institute. This possibility appears to have been faced with much courage and generosity by the Society. They were, no doubt, helped by the consciousness that the cause to which they had been devoted for forty years had now become a common cause, and that its last stages could be best forwarded from inside the Institute rather than from without.

The technical difficulties must have been great, but good sense and understanding seem to have overcome them all, and by so doing enabled the Council to go for re-election, having discharged their pledge and performed their task. They had discovered the *via media*, and the election proves that the majority of the members of the Royal Institute of British Architects are willing to walk along it. It is a road leading to a worthy goal, aptly described by Major Barnes, in one of our recent issues, as "a great profession and a supreme Institute."

There is still, however, another and an all-important step to take. It is the confirmation of the proposals of the Council at a general meeting of the members. This vote cannot be taken by proxy and must be carried by a two-to-one majority.

However appropriate to past days when the Royal Institute of British Architects was practically a London Society, this method is singularly inappropriate to-day. It practically disfranchises provincial members, who can only under great sacrifices of time and money attend such a meeting. It may be regarded as certain that many of them will attend, but a peculiar responsibility falls upon those London members who support the Council to see that the successful work of the last year and the magnificent result of the election are not set at naught by a failure to secure the necessary majority at the general meeting on the 17th instant. To London members we address a special appeal, and if we might summarize for them the points we make it would be as follows:—

1. The policy of the new Council must be confirmed by a two-to-one majority of those actually present at the meeting, and as many members in the provinces who voted for it in electing the new Council cannot travel to London to be present and vote for it at this meeting, its confirmation depends on London members.

2. Only the confirmation of the policy will end the unfortunate struggle that has for three years diverted the Institute from much other useful work.

3. The policy itself is great and statesmanlike, enhancing the prestige of the profession, and securing for the Institute its supreme position.

4. If the policy is not confirmed, the election of the new Council will be made of no effect.

At the same time we urge every provincial member who can be present to be there, and secure the successful passage of the resolutions to be proposed.

The Final Stages

The result of the R.I.B.A. Council election should convince any doubters that the policy which has been developed with so much prudent foresight and put forward with such a weight of argument and authority has gained the support of the great majority of the members of the R.I.B.A. who take an interest in the questions at issue. The whole case was before the electorate. They voted for the Council's proposals by unprecedented majorities. In a question which involves so many sectional interests, and is complicated by such a long record of cross-purposes and unsuccessful efforts, it should be a source of legitimate satisfaction to the profession that at a critical moment in its history it has recognized a big policy and made a big decision. With such a vote of confidence to strengthen them the Council can go forward to the final stages with every hope of success. It may be as well to remind our readers of the nature of these stages. The draft agreement between the R.I.B.A. and the Society of Architects will be submitted to a special general meeting on June 17. If the agreement is approved the meeting will be invited also to approve the supplemental charter and the new by-laws that are necessary to carry the agreement into effect.

If the Council's proposals are approved on June 17 they will have to be confirmed at a second meeting to be held shortly afterwards. Then, so far as the R.I.B.A. is concerned, the work will have been done. It will remain for the Society of Architects, whose Council has already approved of the proposals, to ratify them at a general meeting. The Privy Council will have to be approached to give its sanction to the supplemental charter and the new by-laws. If this sanction is obtained the agreement will become absolute, the amalgamation will take effect, the liquidation of the Society will begin, and the united and enlarged R.I.B.A. will set to work immediately on the drafting and promotion of a Registration Bill.

The mere recital of these necessary stages should convince the profession that the time has come to put a term to the discussions that have occupied so much of its energy for so long. The profession has before it a practical policy that promises to give it the strong and united organization and the statutory protection that it has long desired. Legitimate differences of opinion on the details of the scheme will naturally exist. But if the discussion of details is insisted upon without regard to the general situation the result may well be what it has been before—a futile deadlock. Those who will the end should will the means. We have every confidence that the next few weeks will see the architectural profession taking a vigorous step forward in the direction in which it has locked for so many years.

Acoustics

In the last paragraph of Mr. Bagenal's article which appears in this issue attention is called to the fact that acoustical problems suffer from a handicap of their own. "No single individual is in a position to touch all the ingredients of the problem. Physicist, engineer, and architect ought to co-operate. The engineer designs road pavements and the permanent way, the physicist knows how to detect and measure vibrations, the architect hears all the complaints. These three could probably make a valuable contribution if they co-operated." Since Transmission, Reflection, and Absorption are parts of the same essential problem in acoustics, the same principle applies to the acoustics of the auditorium. Close co-operation between physicists and architects is required. The architect knows the practical problems, the physicist has the exact knowledge. Architectural acoustics is a practical problem first and foremost. In spite of letters in "The Times" from eminent but, we are afraid, often sadly ignorant persons, which would seem to indicate that where this subject is concerned we are all as little children, architectural acoustics in England has made some progress during the last few years. The example of the new general meeting hall at the R.I.B.A., designed by Mr. Arthur Keen in consultation with Mr. Hope Bagenal, may be quoted as the successful application of acoustic theory. We understand also that the experiments on Sabine's principles carried out by the Building Research Board have given results of direct practical value, and are available to architects. Dr. Alex Wood, of Cambridge, Mr. G. A. Sutherland, of University College, and Mr. A. B. Eason have also in this country attacked practical problems in the acoustics of buildings successfully. But a great deal remains to be done. Every month new materials are placed upon the market for partition walls and patent floors, the transmission and absorption co-efficients of which require analysing. Research of this nature is expensive, and requires steady support and a permanent home. Tinkering at problems of applied acoustics is useless. There is still considerable ground for complaint from the public that the seriousness of the new acoustic problems are not recognized. Why not a conference of persons who are really expert in applied acoustics—a conference which might lead to a permanent committee? Care should be taken to prevent hole-and-corner methods of research, which are constantly found to have covered ground already surveyed by German or American workers. The problem of the right administration of acoustic research is not an easy one. Equal attention must be paid to the laboratory and to the building site.

The Birthday Honours

It is in the choice of a metaphysician for the Order of Merit that something of Mr. MacDonald's Scottish personality makes itself visible, but the arts do not come out so conspicuously as the Premier's well-known concern with them might have led us to expect. A baronetcy is conferred on Mr. D. Y. Cameron, whose distinction in etching and painting is worldwide (his best etchings rank with Meryon's and Whistler's), but he is the only artist in the list. We prophesy, however, that if Mr. MacDonald remain in office, the next list will give greater recognition to some of those artists—and in the architectural profession—who have for so long deserved it.

Confusion Worse Confounded

In London the traffic chaos must surely be complete. Journeys that would normally take half an hour may now take as long as two and a half hours. From the Bank to Westminster the streets are crowded with a multitude of 'buses, taxis, and horse-drawn vehicles locked tight in seemingly hopeless blocks that must remain there until the end of London itself. In no other city in the world could such volumes of traffic be managed at all, but then in no other city in the world would such a condition of things have been allowed to come about. For the contributory cause cannot be said to be the failure of Waterloo Bridge, but to the failure of the Department having charge of that bridge. However, one now has an opportunity of studying all the fine detail of the upper stories of the London buildings in the neighbourhood of Westminster Bridge and Blackfriars Bridge and the Bank until one could redraw them from memory. And in these parts one dared not stop to look about one before lest a charge for obstruction was brought by the police, or one was overrun by a 'bus.

Architectural Travel

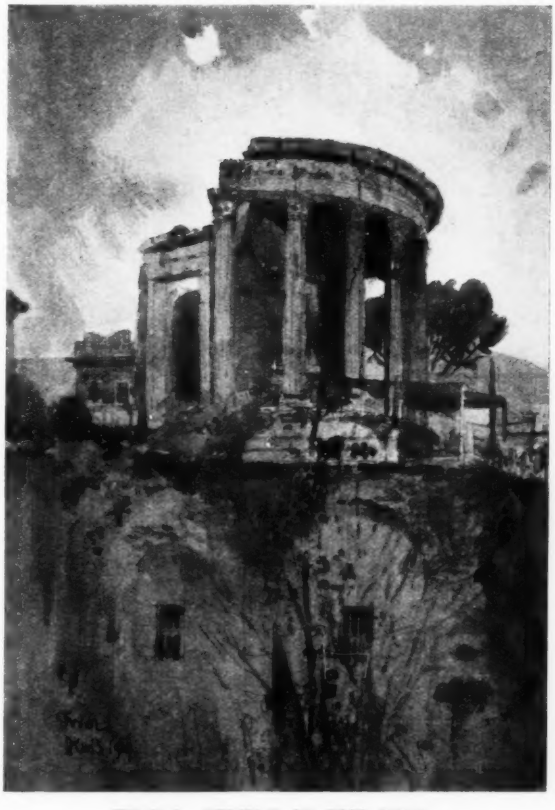
Edited by F. R. Yerbury, Secretary of the Architectural Association

7.—Rome

By H. CHALTON BRADSHAW, A.R.I.B.A.

THE difficulty of getting a real idea of Rome at any particular period is increased by the confusing way in which monuments of all periods crowd and jostle one another. They may, nevertheless, be divided into two main groups which correspond to the two great periods of Rome's glory—the Empire and the Renaissance. The monuments of Republican and Mediæval Rome have, for the most part, disappeared, though enough remains to give historical continuity. But it is the buildings of the two great periods that have given to Rome its unrivalled position in the history of architecture.

The study of ancient Rome must, of course, begin with the Forum. The haphazard arrangement of this, the earliest centre of civic life, is in strong contrast with the elaborate planning of the later Fora of the emperors with their carefully thought-out vistas and colonnades. Here you can study, not only the development of Rome as a city, but also that of the great basilicas from the earliest, the Basilica Aemilia, to the latest, the Basilica of Maxentius. All round the Forum and along the Sacra Via, leading from it towards the Colosseum, are grouped temples of all dates, while at either end is a triumphal arch, that of Septimus Severus beneath the Capitol, and that of Titus towards the Colosseum. For the study of detail the various fragments scattered round the Forum are invaluable. Above the Forum on the south side is the Palatine. Here you will find the palaces of the emperors, in many places built one above the other. In Nero's, deep under that of Domitian, you can see rooms with the delicate painted decoration in vogue during his time, as well as elaborate sanitary arrangements. The House of Livia is interesting as an example of a late republican villa which was left embedded in the midst of the splendour of the imperial palaces.



TIVOLI. TEMPLE OF THE SIBYL.
(From a Water-colour by H. Chalton Bradshaw.)

Baths can be studied, not only from those of Caracalla, but also from those of Diocletian, part of which is incorporated in the Museo delle Terme, while part was converted by Michael Angelo into the Church of S. Maria degli Angeli. There is hardly any need to mention the Colosseum or the Pantheon. You are sure to visit them.

For tombs you can go outside Rome, on the tram, and see those along the Via Appia or the Via Latina, and cross the Campagna to others. The newly excavated underground basilica—probably a place for the celebration of mysteries—is well worth a visit, particularly for its very beautiful stucco decorations.

Finally, if you are interested in the general appearance of Imperial Rome as a city, with its shops and houses, you must not fail to visit Ostia. You can go quite easily by motor-'bus. Ostia is at present being excavated and revealed as a typical Roman town of the second century A.D. You can now see the blocks of flats (the Roman *insulae*) that are so modern with their separate entrances that they look as if they were in the hands of the builders and not in those of the excavator; and barracks, shops, and bars, with their fittings and decorations shedding an entirely new light on Roman private life and architecture. Ostia is far more Roman than Pompeii can ever have been. Pompeii was a country town, and more or less of a health resort, and retained much of its original Greek character, while Ostia was a commercial town like Rome itself.

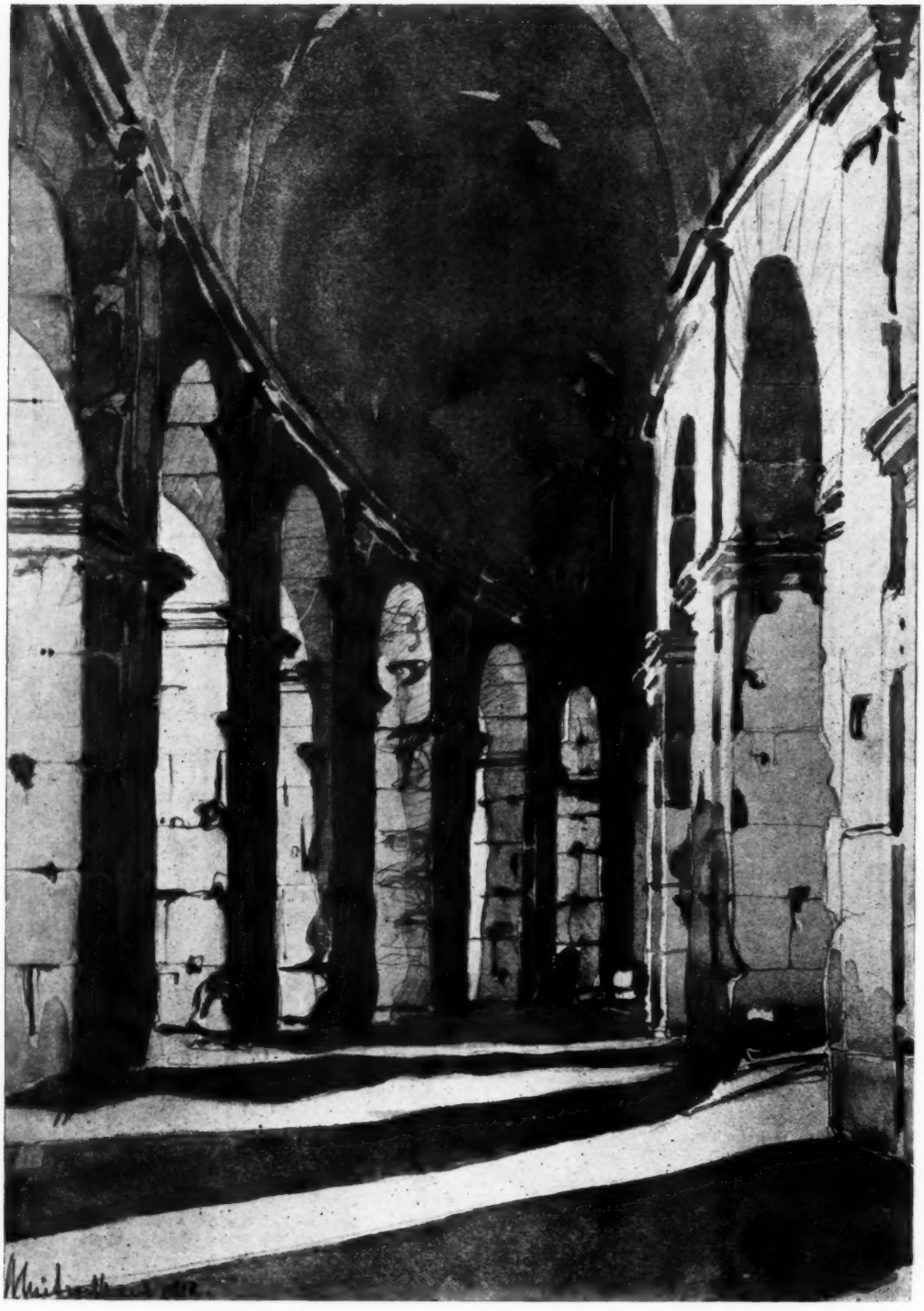
The principal monuments of early Christian and mediæval Rome are churches. The most important of the early Christian are S. Maria Antiqua, part of the sub-structures of the Palatine; S. Sabina on the Aventine, which has lately been renovated and is interesting for the use of selenite on the windows; S. Clementi for its general form; S. Prassede, S. Prudenziana, and the "triumphal arches" and apses of S. Maria Maggiore and the Lateran for their colour-decoration, and the basilicas without the walls. Of mediæval churches the finest is the Romanesque S. Maria in Cosmedin, one of the most beautiful in Rome.

It is impossible to do more here than mention a few of the most important monuments of Renaissance Rome. You will, of course, see the great basilicas of St. Peter's, the Lateran, and S. Maria Maggiore. The Gesu (the church of the Jesuits, built by Vignola) is the first and most notable of the Baroque churches, which are to be seen in Rome wherever you go. Its comparatively plain but imposing exterior and the dark richness of its interior decoration combine to make it very impressive.

Of the palaces, those by Peruzzi, the Pal. Farnesina and the Pal. Massimi, are not to be missed. Besides these, there is the great Palazzo Farnese, designed by Antonio da Sangallo, and finished by Michael Angelo. The Palazzo Barberini is an interesting example of the Baroque style.

Though in the Villa Borghese you will have close at hand a fine example of the Renaissance villa, you must not on

List of useful books: Baedeker; "Central Italy," Stuart-Jones; "Classical Rome," Hudson; "Roman Forum," Ashby; new edition of Anderson and Spiers' "Roman Architecture"; "The Legacy of Rome," Ed. Cyril Bailey; "Renaissance in Italy," Anderson; "Italian Renaissance," Gromort; "Architecture of Humanism," Scott; "Baroque Architecture," Briggs.



ROME: THE ARCADE OF THE COLOSSEUM.

(From a Water-Colour by H. Chalton Bradshaw.)

Rome : The Piazza del Popolo

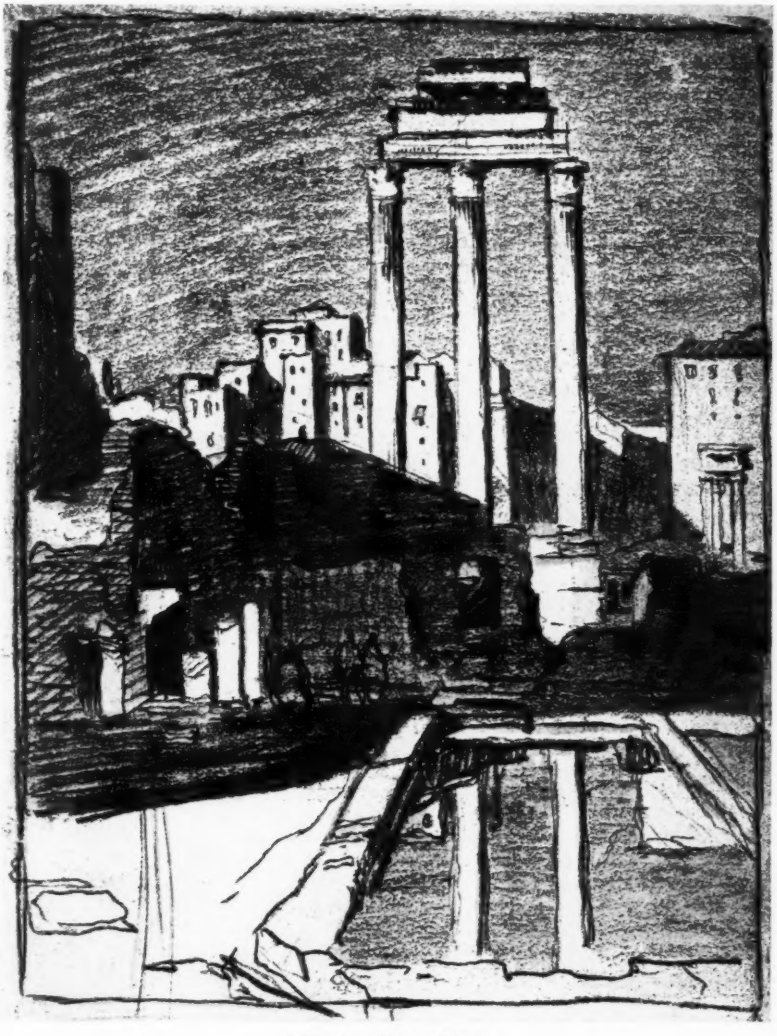
(From a Water-Colour by H. Chalton Bradshaw.)

"The great Piazza in front of St. Peter's and the Piazza del Popolo are notable pieces of planning."

that account neglect to visit the Villa Doria Pamphili, designed by Algardi, which is the most extensive of those near Rome. The grounds are magnificent. There is also the famous Villa Madama, by Giulio Romano, on the north of Monte Mario, above the Tiber. The Villa di Papa Giulio III, by Vignola, outside the Porta del Popolo, is now a museum for the antiquities of the districts surrounding Rome.

A striking characteristic of the street architecture of Rome is the number and beauty of its squares, or piazzas, most of which are the work of the Renaissance. The most famous, though one of the smallest, is probably Michael Angelo's Piazza del Campidoglio, on the Capitoline Hill, at the top of an impressive approach. The great piazza in front of St. Peter's, flanked by Bernini's colonnade, and the Piazza del Popolo, with other central obelisks, are notable pieces of planning and composition. Piazza di Spagna contains a clever fountain by Bernini and the famous flight of steps. The Piazza Navona has striking churches, besides several fountains, and is remarkable for its length. The piazza of the Lateran and the piazza Colonna round the column of Marcus Aurelius should not be forgotten.

The Piazza delle Terme near the railway station and the Baths of Diocletian is a modern contribution to the magnificence of Rome. The exedra on one side is on the site of the exedra of the Baths. The fountain in the centre worthily carries on the tradition of lavishness in the use of water, which is one of the most noticeable things about Rome. The sight and sound of water running or splashing is an ever-recurring source of pleasure to eye and ear as you wander round the streets.



THE FORUM, ROME.
(From a Sketch by the late Alick Horsnell.)

The most striking modern work in Rome is, of course, the well-known monument to Victor Emanuel, in the Piazza Venezia, at the end of the Corso, opposite to the Piazza del Popolo. It is not yet completed.

With regard to visiting museums and galleries, it is as well to make sure that they will be open. This is especially necessary in the case of the papal collections, which are closed on many church festivals. Of the museums the most important for the architectural student is the Museo delle Terme (part of the Baths of Diocletian), which contains in addition to classical sculptures and bronzes, important stuccoes, wall-paintings, and architectural fragments. Two other interesting State collections are the Capitoline and Conservatori museums, on the Campidoglio. The papal collections comprise, not only the classical museums of the Vatican and Lateran, but also the great Vatican picture galleries and the papal apartments, including the rooms and loggia decorated by Raphael, and the Sistine Chapel. In the casino of the Villa Borghese is the most important State collection of pictures. There are numerous other galleries and museums, but the student will be guided by the time at his disposal and his own inclinations in choosing which he shall visit.

If you have only a very short time in Rome there are two excursions you should not fail to make—besides that to Ostia—to Tivoli and to Frascati. At Tivoli there is the beautiful Villa d'Este, as well as the so-called Temple of the Sibyl and the famous waterfalls which supply Rome with power for electricity. Hadrian's Villa can also be easily visited on the way there or back, as the trains run at suitable times. Frascati, which is reached by tram from the Piazza delle Terme, is famous for its villas, notably the Villa Aldobrandini, with its cascades. From here you may walk up to the ruins of Tusculum, where Cicero had his favourite villa. From the height where stood the mediæval castle there is a magnificent view of the Alban and Sabine hills on the one side, and of the Campagna, with Rome in the distance, on the other.

For a longer stay there are, besides excursions to the Alban hills with their wonderful volcanic lakes, many trips that can be made of considerable architectural interest. Palestrina—the ancient Praeneste—lies on a spur of the Sabine hills in a magnificent natural position. It is built on the site of the famous Temple of Fortune, which, with its terraces, arcades, and buildings, occupied most of the area covered by the modern town. There are remains of the temple, and with the help of Marucchi's guide-book to Praeneste it is easy to follow the general lines of the ancient city. South of Rome, at Terracina, the ancient Anxur, on a rock high above the sea, are the ruins of the Roman town with, at the top, those of the Temple of Venus.

Cori, Alatri, Segni, Norba, etc., are villages which contain various interesting classical remains.

(To be continued.)

[The previous articles of this series appeared in our issues for March 21, June 13, July 11, August 8, and October 17, 1923, and January 16, February 20, and March 19, 1924.]

Modern Architecture at Wembley

By HUBERT C. CORLETTE, F.R.I.B.A.

THE Exhibition of Modern Architecture at Wembley, which was opened by Lord Crawford, is remarkable in many ways. It is placed, very properly, in the Palace of Arts, and the exhibition authorities have recognized so fully the importance and value of architecture among the arts that they have given four galleries of their space for this purpose. The collection has been brought together and arranged by the R.I.B.A., with the help of the Architecture Club. They are to be congratulated on the result of this healthy collaboration, and perhaps we may hope that co-operation of this kind will find before long a response in the Dominions and Colonies, which will help towards a better critical appreciation of architecture. There can be no doubt in the minds of those who see this representative collection that British architecture is rapidly becoming a very live art again to-day.

We may feel that some of the work illustrated by the 449 photographs and fourteen models is not up to the standard of achievement we should like to see. But in it all there is clearly expressed an endeavour to make things better than they were and are. That is healthy and encouraging; for if we can still feel dissatisfied with what we have done there is always an element of hope in the air, a promise that our work can and must improve.

If we wish to be a little critical, what is it that seems to be the real point of difference between the best of these exhibits and those that are in another category? Is it not that the better work is simple, easy in effort and in effect? And does it not show that this simplicity and breadth prepares for us a way out of many difficulties? In those buildings which please us least there is a more evident effort, a striving to do too much. They have not sufficient resting-places for the eye or the mind. The surfaces of the walls are worked up into such a fret and fuss; the designer of them has been so busy about making design that he has forgotten that his first business is to build, and to let design grow in and by building. No one man can pose as an adviser-in-chief about design. But it is evident that if we are to have architecture we must have it by design. And surely that design must begin in planning, grow in construction, and end in refined ideas of form, scale, colour, and texture; all ended by the technique of skilled craftsmanship in execution.

The aim of the promoters and organizers of this exhibition has been to show what British architects are doing at Home, and in the Dominions and Colonies overseas, and in India. Two of the Dominions are not represented, but the others, and India, are. And although there should be work we might expect to see from the Colonies, one only of these is represented. To avoid omissions of this kind in the future it might become advisable to keep some record, by means of photographs, of important modern buildings which have been erected overseas. We may then have available some means by which we can see how far climate, building materials, changes in modes of life, and fresh structural devices are being allowed to exert their legitimate influences on architectural character and form. For these influences, coupled with that other, the use or purpose for which a building is required, are the real factors that did in the past, should in the present, and must in the future, produce architecture. Buildings considered as mere problems in design, if approached without a sufficient consideration and respect for these factors, must remain in the region where dull, æsthetic scholarship reigns supreme. Something of this attitude will help to carry us back into a free atmosphere in which a British national character can leave its impress on architecture wherever in the world of the Empire we find our opportunities to work and live.

It is possibly among the exhibits provided by the United Kingdom that we can most easily, perhaps properly, discover a strong tendency to claim for ourselves again this freedom of approach to our work. And wherever we do find this freedom there is an evident touch of a new vitality in our buildings. It would be possible to trace this tendency in several directions. But it is most easily felt and seen in the English domestic work of the present time. We are less hampered by the obsolete idea that Italian precedent is an ill-defined something to be followed, in preference to a very definite, and obviously distinguished, English character in building. This inclination to express ourselves in national and not in foreign terms is visible in the many works that are shown on the walls. Some take the form and character that we associate generally with the eighteenth century. Others follow that more distinctly free British method in building that prevailed before, about the middle of the seventeenth century. But in neither of these characteristic developments do we find any archæological effort. The buildings having a specific leaning in either of these directions do not look back to a past century for a style to be mimicked. They all speak to us in reasoned and reasonable terms of to-day, because they are manifestly concerned with the needs, the materials, and the ideas of life of the present time. Very many of them show clearly our admirable sense of design and a definite appreciation of the fact that no fine architecture can be produced except by the aid of fine craftsmanship. They show clearly that architecture, the greatest of the arts, though this is a new idea to many, is so because it depends for its position and value on the association with it of all the others. It depends for its full and perfect expression on them, and they, for theirs, on it. So to desire the improvement of architecture is to create a need for the employment and improvement of every one of the crafts and arts that can, and should, be used in perfecting it. Fittings, furniture, carving, sculpture, painting, and every form of decoration, from the design of a garden to the weaving of tapestry; the forging of wrought iron, the making of bricks, or the cutting and setting of stones; all these, and more, are allies, accessories, of architecture when it is fine art. It may be either the mistress, or the master art, but it is certainly a field-marshal in industry; not by means of command, but by the measure of many needs, in co-ordinating many aims, and co-operating in them all.

In domestic building, Englishmen are finding their way back to true, frank statements in terms of structural design and studied craftsmanship of all kinds, which are of themselves and of the soil. It is a personal, local and national, idiomatic idea of building which is discarding, rapidly, many of those antiquarian elements that have hampered its development so long. There is a practical, financial, constructive restraint at work. It is a powerful, strict, schoolmaster of design because it forces us to think, and leave the sincerest forms of flattery alone.

But if we turn to the condition of some other types of building, disregarding the many admirable exceptions, we do not see the same general endeavour to get rid of extracts from old pages of design. Some tradition we must, and do, keep as a guide. And it will continue to be of real use if we do not regard it as if it were some legal binding precedent from which no departure is to be allowed.

In our design of factories, schools, institutions and workshops we are doing some work that in its free and commonsense approach towards the solution of practical problems by the use of fine structure, reasonably and beautifully developed, we are trying to follow where the designers of good domestic buildings are leading. In much recent church work it cannot be denied that archæological mediævalism has been displaced by a trained modern skill and adventure that is producing fine buildings which equal,

and in some instances surpass, the best of our domestic work in the vigour of its forward movement. The designers of cottage buildings are getting back again to that element of broad, direct and simple statement without which no cottage can ever look like anything but a specimen of misplaced effort. Either singly or in groups they are now returning to a welcome rightness in form, scale and colour. Their walls are seldom broken by unnecessary horizontal or vertical divisions. And when we build a new village we are learning to think of it as a whole, to be planned as a whole, designed with all its parts well related to that whole. And we expect all of it to be given a unity of feeling in its roofs and walls with at least some human variety, instead of the dull, destructive monotony that was forced by unguided commercial enterprise on a blind community.

When we turn to consider the commercial and public buildings it is possible to trace also, in some directions, that sense of discontent which is helping towards an improvement of British architecture generally. It is a healthy atmosphere out of which good things will come. But we should not refuse to recognize that revised versions from scraps of temples, dedicated to antiquated gods, are still used as decorative appliances added to the frontages of buildings of which they form no essential, structural part. A Florentine or Venetian palace is historically interesting on the banks of the Arno, or associated with reflections on the Grand Canal. If they are plagiarized within the Empire, with even only a little resemblance to the originals, we must forgive the idea that prevails with many, that architecture, though it may be a great creative, constructive art, is still, by the hands of some, made a perpetual infringer of unregistered copyrights.

These notes are a merely personal impression of the exhibition of British architecture in the Palace of Arts at Wembley considered as a whole. With it many will disagree, at least, in some particulars. But apart from these few broadly critical suggestions, it may be definitely urged that this exhibition should be examined closely by as many architects and members of the general public as possible. It is full of fine examples of good work, too many to be singled out for special reference. And there can be no doubt with anyone, after that inspection, that British architecture throughout the whole range of the Empire is becoming very much a living art of to-day.

The Principles of Architectural Composition—13

The Expression of Function

By HOWARD ROBERTSON, S.A.D.G., Principal A.A. School of Architecture

IN concluding our consideration of the main principles of composition, it is appropriate to touch in a very general way on the difficult question of suitable architectural expression for buildings devoted to various purposes, a question which is, to a certain extent, independent of rules of abstract composition.

Whether or no a building may be considered to express its purpose is a question which may be answered with a degree of decision depending only on the reliability of human judgment. There is here no fixed and unalterable standard of appreciation, but rather a crystallization of opinion, which, accepted to-day as final, may be to-morrow rejected.

To the architect, as to the average man, certain buildings in our streets clearly suggest their functions, but very largely because they express function in terms which, through custom and repetition, have become a common language. A town hall, a museum, a railway station, a factory, all may more or less conform in their design to an accepted expression of buildings of these categories, and departures from the accepted type may tend to make their expression of purpose less generally understood. To the average man a building which "looks like a museum" is a building which reminds him of some other building previously seen, and which he knows to be a museum.

We see, therefore, the possibility of a definite tendency to produce design of a certain type in order that the canon of expression may be obviously fulfilled, and public appreciation gained through the appeal to the average level of understanding. A good example of this occurs in the stereotyped designs for American bank buildings, a large number of which are based on a similar classical "motif" (Fig. 152). The result may well be a certain stagnation and lack of enterprise, with creative imagination given full rein only in those types of building which are typically modern creations and cannot depend on precedent.

Inability to give fresh and interesting expression to modern architectural problems is largely fostered by what is mistakenly termed "respect for tradition" and "love of old work," and buildings revealing an anæmic adaptation of motives used 2,000 years ago under totally different conditions are dignified as "scholarly." Failure to achieve a vital expression is, however, much less excusable in buildings which have no prototype in antiquity, for engineering science, and the novel plan forms arising in modern problems, give the clue to design which may be as satisfactory in composition as any Roman basilica, and yet entirely fresh in character and expression.

Even in such "young" countries as the United States architects are only now emerging from that stage of architectural expression which was content to see every new building disguised under the cloak of some ancient form. One cannot but feel regret for the lost opportunity for progress exemplified in such essentially modern buildings as the Pennsylvania railway terminals in New York and Washington, and the Great Northern Station at Minneapolis (Figs. 144, 157, and 158). These designs are admirable studies in the antique manner, but make a much less suggestive contribution towards creative design than does the Finnish solution of a similar problem (Fig. 159).

In what the expression of modern buildings will consist is the task of the architect to determine, but it will certainly be affected by the materials employed, limitations of cost, and the ability of the designer to depend on fundamentals of composition rather than on the appeal of superficial mannerisms. The test of a good building will remain its suitability for its purpose, and its general treatment in the most beautiful and interesting manner possible.

At the present time (largely, perhaps, as a result of the war), many new schools of architectural thought are in process of formation, producing results varying in interest and degree of success. We illustrate (Figs. 153, 160–163) designs for various types of buildings which reveal, at the very least, a real effort to express a purpose and an idea. These buildings are the outcome of the natural revolt against copyism, and represent a logical stage in the art of architecture, which is essentially an art of evolution. No art in which fundamentals are submerged in the accessories of style and fashion can be in a healthy state, and it is under such conditions that a natural reaction sets in.

Whether the resultant opportunity to progress can be seized by the architect depends on native ability properly developed by a training which aims at idealism rather than materialism, and with which is coupled the stimulus of an increased demand on the part of the public for a living architecture.

(Diagrams to be consulted in conjunction with the above appear on the succeeding pages.)

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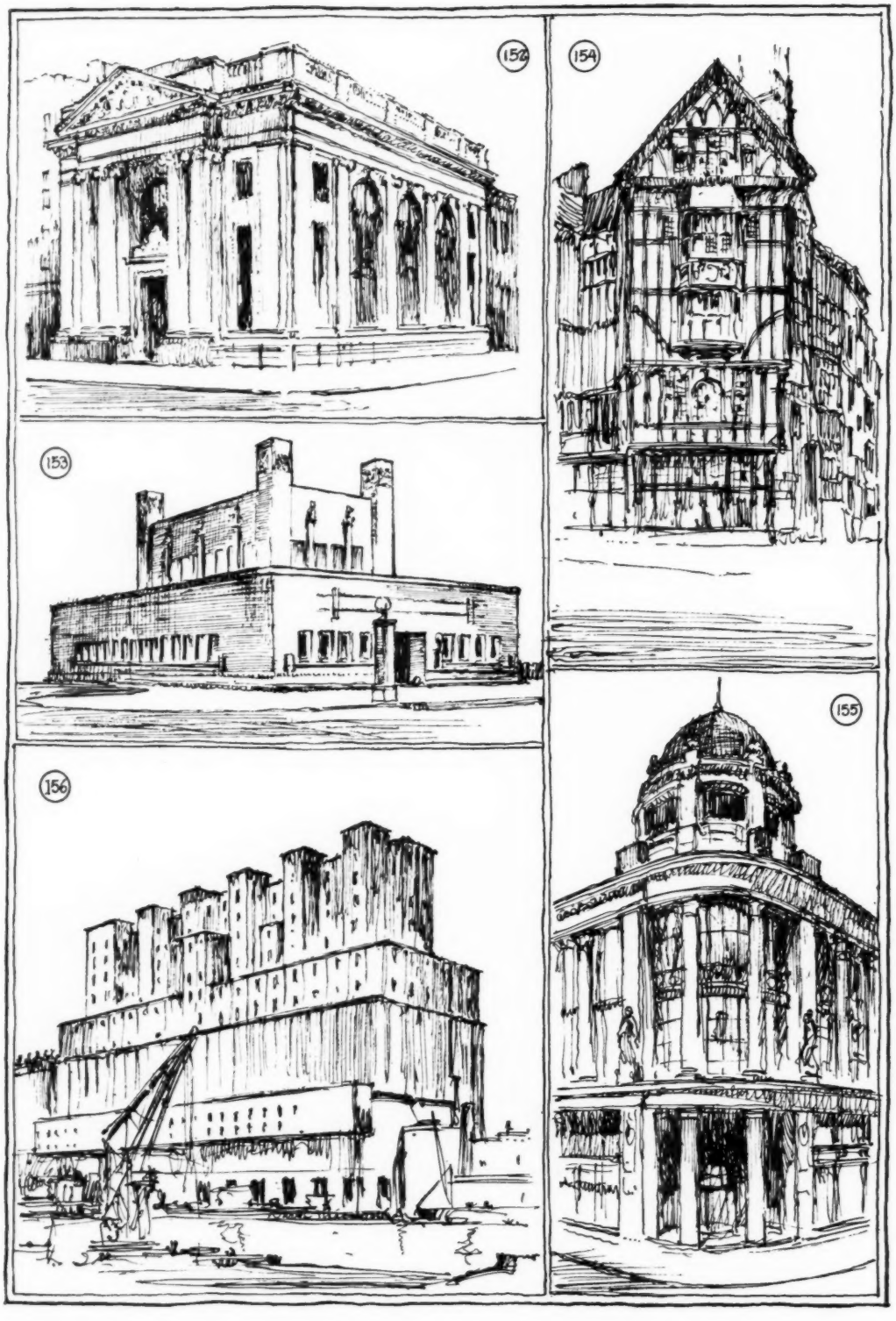


FIG. 152.—A typical American Bank Building, the First National Bank, Hoboken, by Kenneth Murchison. This type is dignified and well handled, but contributes little to the progress of architectural design.

FIG. 153.—The People's Savings Bank of Cedar Rapids, Iowa, by Louis H. Sullivan. This building breaks away from tradition, and is a straightforward solution of the particular conditions affecting the design. It is by no means completely satisfactory, but is vital and interesting.

FIGS. 154 and 155.—Two modern shops in stylistic character. Tudor House, Argyll Place, London, by Edwin T. and E. Stanley Hall, and Whiteley's Stores, London, by Belcher and Joass. The former building has adopted a sixteenth-century expression, considered the most appropriate for the business of the clients. The latter is a large general departmental store. Both buildings are built of modern fireproof construction, and both have a surface treatment applied to the structure, and in this are equally conventional. The convention merely differs according to the expression of function desired.

FIG. 156.—A reinforced concrete grain elevator at Montreal. This structure shows the immense possibilities of interesting handling of simple materials and forms. The design is absolutely functional, but skill and knowledge is present in the handling of the resulting masses.

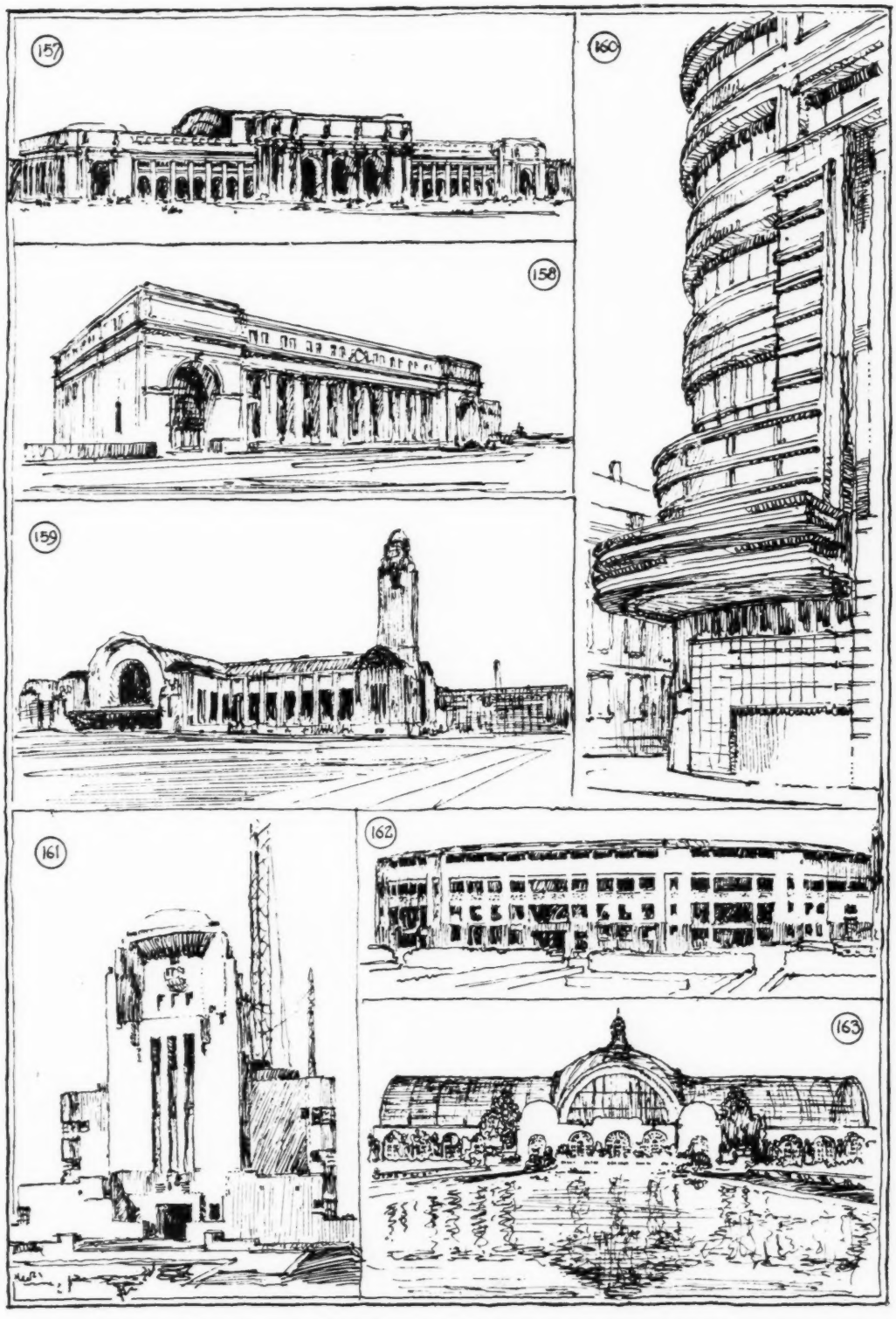


FIG. 157.—The Union Station at Washington, by D. H. Burnham & Co., architects. A modern building treated in the antique manner.

FIG. 158.—The Great Northern Station at Minneapolis, by Charles Frost. This building is an excellent essay in classic design, and has, like the Union Station, a fine civic character. But it might serve almost equally well as a design for a post office in the "official" style of the larger American cities.

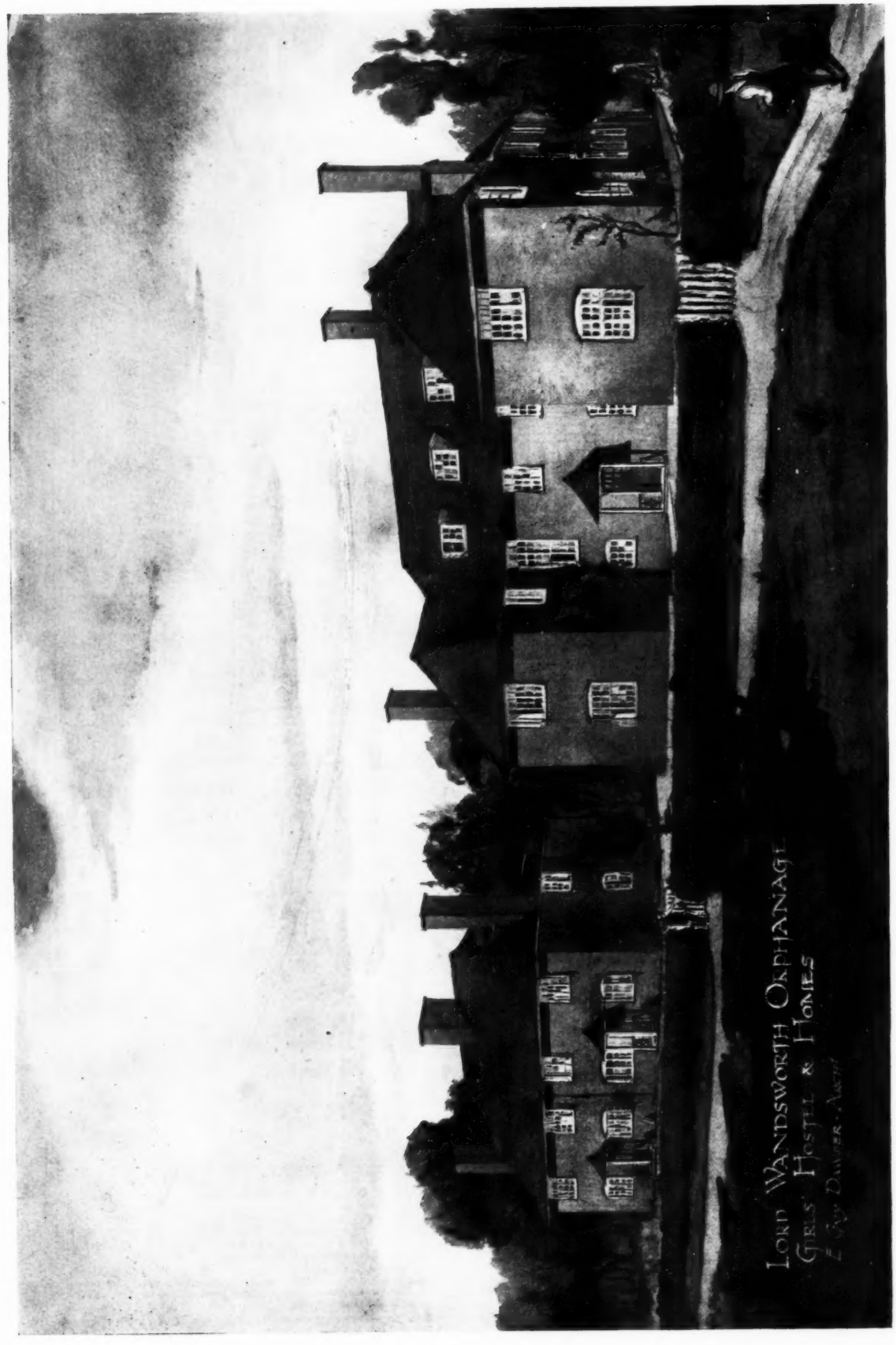
FIG. 159.—Helsingfors Railway Station, by Eliel Saarinen. A praiseworthy attempt at an expression both functional and national. This big building has the civic quality combined with vitality in design.

FIG. 160.—Building for the offices of the Berliner Tageblatt, by Erich Mendelsohn. An essay in the most modern German manner, designed to express the function of an important office building, but suffering from over-emphasis and coarseness of handling.

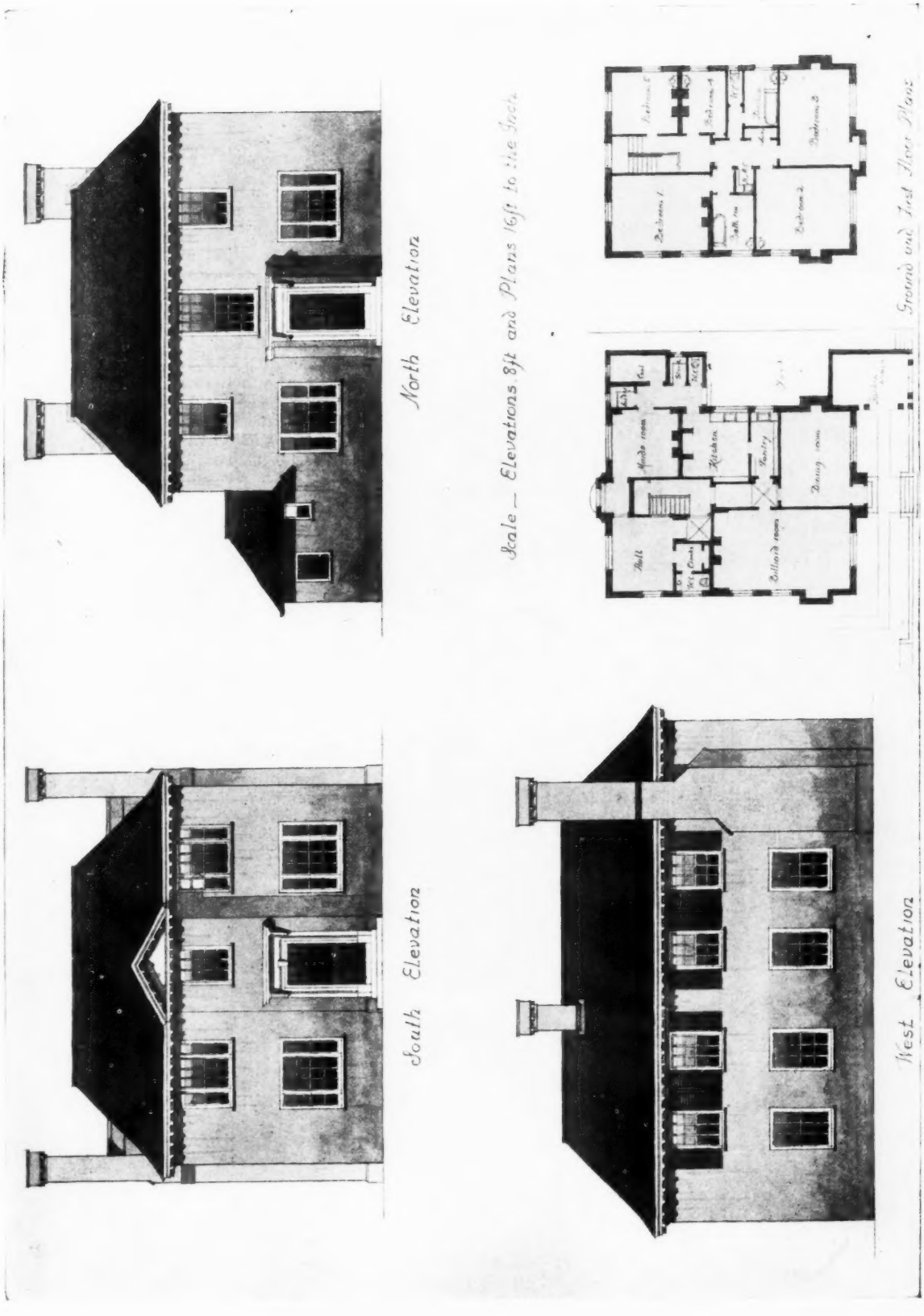
FIG. 161.—Wireless Station, Kootwyk, Holland, by J. M. Luthman. An expressive and interesting concrete structure, designed in sympathy with its material.

FIG. 162.—The Centre Court Lawn Tennis Stand at Wimbledon, by Stanley Peach. An honest and expressive concrete treatment showing the architectural possibilities of the most utilitarian structures.

FIG. 163.—The Botanical Building, San Diego Exposition (Bertram Goodhue, advisory and consulting architect). This building shows straightforward expression of function, satisfactory because of good massing and frankness of treatment.



(Royal Academy Exhibition.)



A GOLF COTTAGE AT WOKING. HORACE FIELD, F.R.I.B.A., ARCHITECT.
(Royal Academy Exhibition.)

Sound Transmission from the Architect's Point of View

I—Street Noises

By HOPE BAGENAL, A.R.I.B.A.

STREET noises from without, and noises from pianos, typewriters, gramophones, lifts, and W.C.'s within doors, are becoming a considerable nuisance, and one not likely to decline as cheap buildings are multiplied. A good sound-proof wall requires to be massive, impervious to air, and rigid. Sound passes through a wall in three different ways.

1. By communicating a wave motion to the separate particles of the material.

2. By traversing the air enclosed in the interstices of the material, or

3. By causing the whole partition to vibrate like a diaphragm and to set up corresponding sound waves upon the other side.

All three of these possible methods are frequently taking place when a sound generated in one place is heard in another.

Roughly a heavy plaster partition, free of cracks, transmits by (1), by the fact of the sound overcoming the inertia of its particles. A porous block or a felt partition transmits by (2); and glass or wood or thin hard plaster by (3). But whatever the combination in a special case, it is useful to think of the problem of transmission as the converse of reflection. If a window upon a noisy street, or a partition between two music rooms, could be made 100 per cent. reflecting it would transmit no sound: and all the sounds generated on one side would be confined to that side. Conversely a long reverberation within a room is always due to the presence of hard reflecting surfaces such as fireproof walls, ceiling, and floor. Sound generated *within* the hall is confined within it and, unless absorbents are introduced, will continue within it unduly and cause prolonging of tones. But the qualities that cause trouble in the one case are desirable in another. The best sound-proof partition is an 18 in. wall in cement with a coat of Keen's on the noisy side. Conversely in the Crystal Palace there is little trouble within from reverberation, in spite of its gigantic size, but then listeners to music need not be at the pains of entering the building. The Handel festival is heard well enough outside, transmitted *through* the panes of glass.

Planning.

In English town buildings acoustic complaints in connection with halls, boardrooms and auction rooms are due, in my experience, to noises from without as much as to reverberation within the room. The noise of London traffic has increased in the last twenty years sufficiently to cause trouble in halls once satisfactory. Sometimes seats on the window sides of a hall or in the neighbourhood of an air inlet are bad for hearing when the remainder are fairly good. Building sites have been variously affected, some sites have remained quiet and others have become noisy. This means that in designing new buildings, *noises from the street should be considered on plan.* If there is a choice of sites for a building like a library or laboratory, the quieter site may eventually save money. Laboratories are useless if galvanometers and other sensitive instruments cannot be read owing to disturbances. In the case of auction rooms a noisy site may destroy business. Important board rooms and committee rooms should be planned on internal courts or else placed on the top floor and lit by a ceiling light. When the street outside is equipped with tram-lines this latter precaution is essential. Also if a part of the façade of a large building comes opposite a recess in the building line or the opening of a side street, and therefore has no reflecting wall opposite it, that part will be quieter and should be used for special purposes. If there is a line of shops opposite the site chosen, then ground-floor rooms are likely to be quieter than upper-floor rooms for reasons to be explained.

Direction of Street Noises.

Assume the drive of a large motor vehicle to be a source of sound: the vehicle passing down the centre of a 60 ft. thoroughfare (Fig. 1, diagram i) sends upwards a direct beam of sound A followed at some 5 ft. interval by another beam B reflected from the asphalt roadway. But each of these beams causes reflections A_1 and B_1 from the brick or masonry walls of the frontage, so that in all, *four* beams reach any given upper window. These reflections A_1 and B_1 from building fronts play an important part. Where shops exist the frequent entrances, the sun-blinds, glass, and persons on the pavement, form together a less powerful reflector (less powerful because less massive) than the brickwork or masonry between the windows above the level of the shop cornices. For this reason the reflections A_1 and

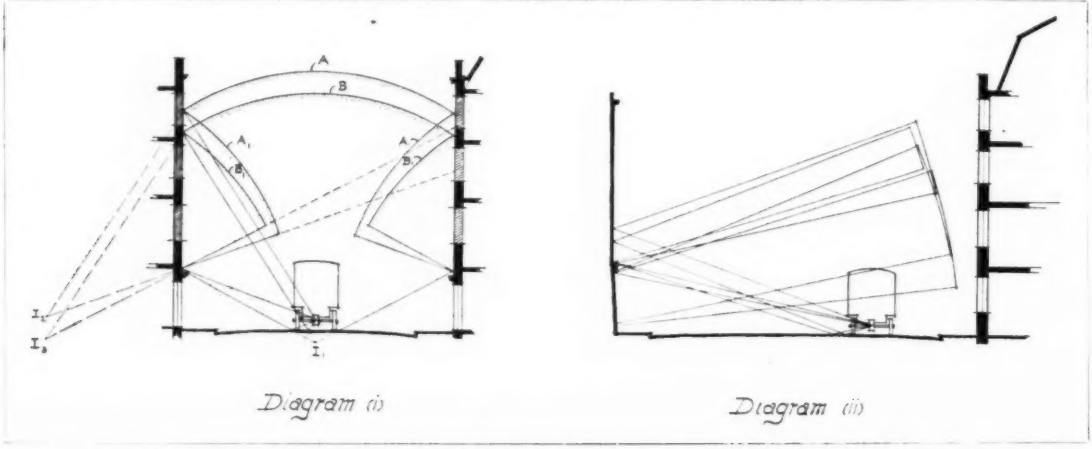


FIGURE 1.—DIAGRAMS SHOWING DIRECTION OF STREET NOISES GENERATED BY A LARGE MOTOR VEHICLE.

B_1 have been shown on diagram I as occurring above the shop cornice, and hence reaching only upper windows opposite. For this reason ground floor offices are often found to be quieter than offices on upper floors. In Fig. 1, diagram ii, an interesting case in the City of London known to me is illustrated. A building fitted up for auction rooms happened to have as its *vis-à-vis* a building with a heavy masonry base battered as shown, and acting as a powerful sound reflector. The street was exceedingly noisy and reflected sounds were concentrated upon the first, second, and upper floor windows with an over-powering effect, making necessary special sound-proofing measures. But the building next door came opposite a recessed city church having ivy-clad walls; the decrease in noise as compared to the first building was considerable, and as a site for auction rooms would, if available, have been far preferable. The removal of a wall and the substitution of railings to a graveyard in the City of Dublin some years ago had a considerable effect upon the comfort of clerks working in a large set of offices opposite: the noise of traffic was noticeably lessened.

Reflections from the Paving.

A road paving such as rubber, if it could be laid so as to wear evenly, would not only reduce noises of impacts between wheels and road, but would serve to lessen the considerable sound mirror constituted by the ordinary concrete and asphalt road surface; in other words serve to reduce beams A_1 and B_1. Durability in pavements combined with resilience should be the object of unceasing experiment.

Ventilation.

When the windows of important rooms have unavoidably to face upon noisy streets, those windows must be shut. A large window an inch open at the top can admit sound from traffic greater in intensity than that of the speaking voice across a table. This means that artificial ventilation must be provided. But it is useless having closed the windows, to put large air-intakes underneath them giving straight into the room, for sound will travel through them as easily as through the open windows. The air-intakes should be from internal courts or from the quiet side of the site and, if necessary, should lead through ducts. It is important that *the whole ventilation system should be recognized on plan as part of the acoustic problem.* Ducts with mouths unavoidably upon noisy streets should be lined with acoustic plaster and have in their length several baffle-plates made of coke breeze slabs; this again makes necessary a more powerful fan.

Construction of Windows.

Windows, closed during working hours, should therefore be designed in relation to a system of artificial ventilation. In order to resist the transmission of sound, windows should be as massive and rigid as possible for reasons already given. Plate-glass $\frac{1}{4}$ in. thick, placed in heavy iron casement frames, with both glass and frames clamped against a felt or leather stop will exclude more sound than light double windows, for the following reason. Sound is transmitted through glass by method (3) that is by causing the whole sheet of glass to vibrate like a diaphragm. The greater the mass of the glass and the more rigidly it is supported the more its resistance to bending and therefore to vibration. The resistance to bending of two light sheets of glass in the form of double windows may be considerably less than that of a single sheet equal to their combined thicknesses. Also window glass will readily communicate sound to wooden frames. Double windows placed in the same framing or in contact with a wood lining often act simply as one diaphragm picking up sound from another. Double windows to be efficient should be in separate frames, disconnected by means of felt or wash-leather and having an air space if possible of a foot between glass and glass. Since sash windows must be free to move up and down in their frames, they are less rigid when closed and fastened in the ordinary way than are casements or French windows. Sashes when unfastened act as loose plates and respond to sound as such. Casements therefore are always preferable.

Since glass acts as a diaphragm obviously sounds of low pitch—that is of long wave-length—will make the most impression upon it. It will often be found that all street sounds except those produced by heavy lorries and traction engines can be excluded by means of $\frac{1}{4}$ in. plate glass properly fitted. The windows should be designed to open after business hours for the sake of cleaning. For this reason they should close against a felt or rubber stop to prevent leakage of sound inwards.

Vibrations Transmitted through the Ground.

Vibrations generated at the wheel base of heavy street traffic and of underground railway trains are frequently communicated through the ground to foundations and travel up piers and stanchions. Then walls and floors in contact with these conductors may act as diaphragms and amplify the vibrations thus transmitted. The problem should be attacked both at the source of vibrations, namely, the pavement or the permanent way, and at the foundations of buildings. The principle in sound transmission at the root of all design of this kind is that sound, travelling through a series of different materials, is reflected at each surface or plane of cleavage. Therefore the greater the variety of materials interposed in the path of the waves the better.

It is necessary therefore to experiment not only upon a resilient road paving to prevent noises of impact, but also upon the whole road bed, which should be of a nature to damp out vibrations. The hard raft supporting the pavement should be floated upon a "dry" bed and should be disconnected at the kerbs from contact with foundations and retaining walls to basements. The disconnecting could be by means of some other material having a different density. This of course is difficult in the case of existing streets, but in all new town-planning schemes where traffic is likely sooner or later to affect house property these questions should be considered. Underground railways should take special care about placing pads between rails and sleepers. Yet in this they are sometimes less particular than the trunk lines, where thick felt pads placed under chairs are extensively used. The Central London Railway Company has made valuable experiments and has taken precautions in this respect; but the "Underground" appears to have no shock absorber between chair and sleeper.

In designing foundations which shall resist wave transmission the principle of interposing a number of surfaces of cleavage in the path of the waves should be followed. There are three steps in the design and at every step the proper distribution of the load must be considered. First a bed of sand or gravel *properly retained* should be placed under foundations. The retaining tray, however, will require careful design in reinforced concrete. Second, an anti-vibration pad must be placed under the feet of steel columns. In the New York Grand Terminal Buildings, mats formed of alternate layers of lead $\frac{1}{8}$ in., asbestos $\frac{1}{4}$ in., and a central strip of galvanized steel, were placed under the steel columns between the steel and the concrete foundations

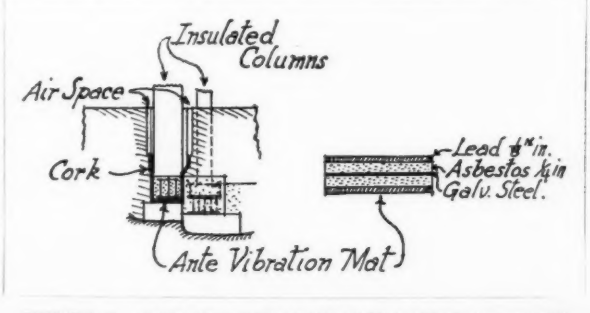


FIGURE 2.—BUILDING COLUMNS INSULATED AT THEIR FOUNDATIONS.

(Fig. 2). The columns had a base 32 in. square and carried a seventeen storied building. ("Engineering News Record," Sept. 9, 1920.)

In the case of continuous wall-foundations an anti-vibration course is required. Here again experiment is badly wanted. Materials such as machinery cork, and pulp board, which, in the course of manufacture are highly compressed, are frequently able to carry the load but are liable to rot under the action of oil or water or yield to attacks of vermin. Compound materials like Mascolite and Coresil have been evolved by enterprising firms to overcome these difficulties. In many cases the anti-vibration course could be designed immediately above and in connection with the damp-proof course, and the two laid together. The *third* step is to ensure that the period of oscillation of the column or wall is unlike the period of the hostile vibrations: this will be considered in the concluding article on transmission within buildings.

In this, as in many other British problems, progress is slow, because no single individual comes in direct contact with all the items involved. The engineer lays the road or permanent way and designs and balances machinery. The physicist in his laboratory can detect and measure wave trains. The architect erects buildings, hears all the complaints, and can compare and record results. But these three gentlemen revolve in separate orbits and seldom meet or read each other's technical journals. Meanwhile the London 'buses along the lengthening traffic routes are rapidly reducing the value of house property. All three should be in continual conference and should work together upon the problem.

(*To be concluded.*)

A House at Hampton

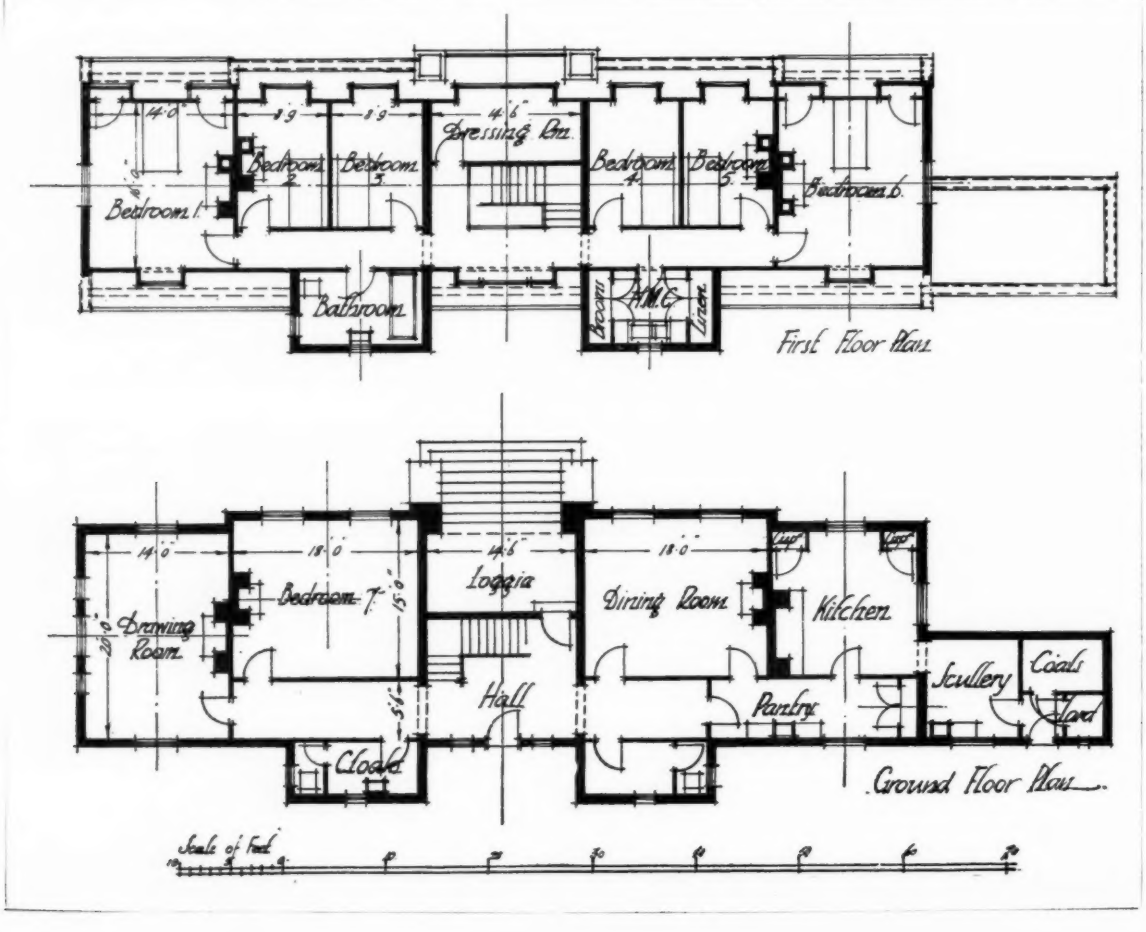
G. ALAN FORTESCUE, A.R.I.B.A., Architect

IT was the intention of the architect in designing this house and laying out the garden to make the Temple of Garrick the focal point. He was instructed however to join up the house with the Temple. The Temple is in a larger scale than the usual domestic house and has been made the chief feature. The site, a lawn, 300 ft. long by the river and 100 ft. deep, made it necessary to plan a house with length and little depth in order to obtain all the chief rooms and bedrooms to the south or river point.

The house contains a basement, ground, and first floor. The general floor is 8 ft. above the lawn because of the sewer, which is only 5 ft. down in the roadways, which are level with the ground floor. There are three living rooms, and eight bedrooms over. In the open air loggia leading to the lawn is a panel with a scene in relief depicting a scene from the life of David Garrick.

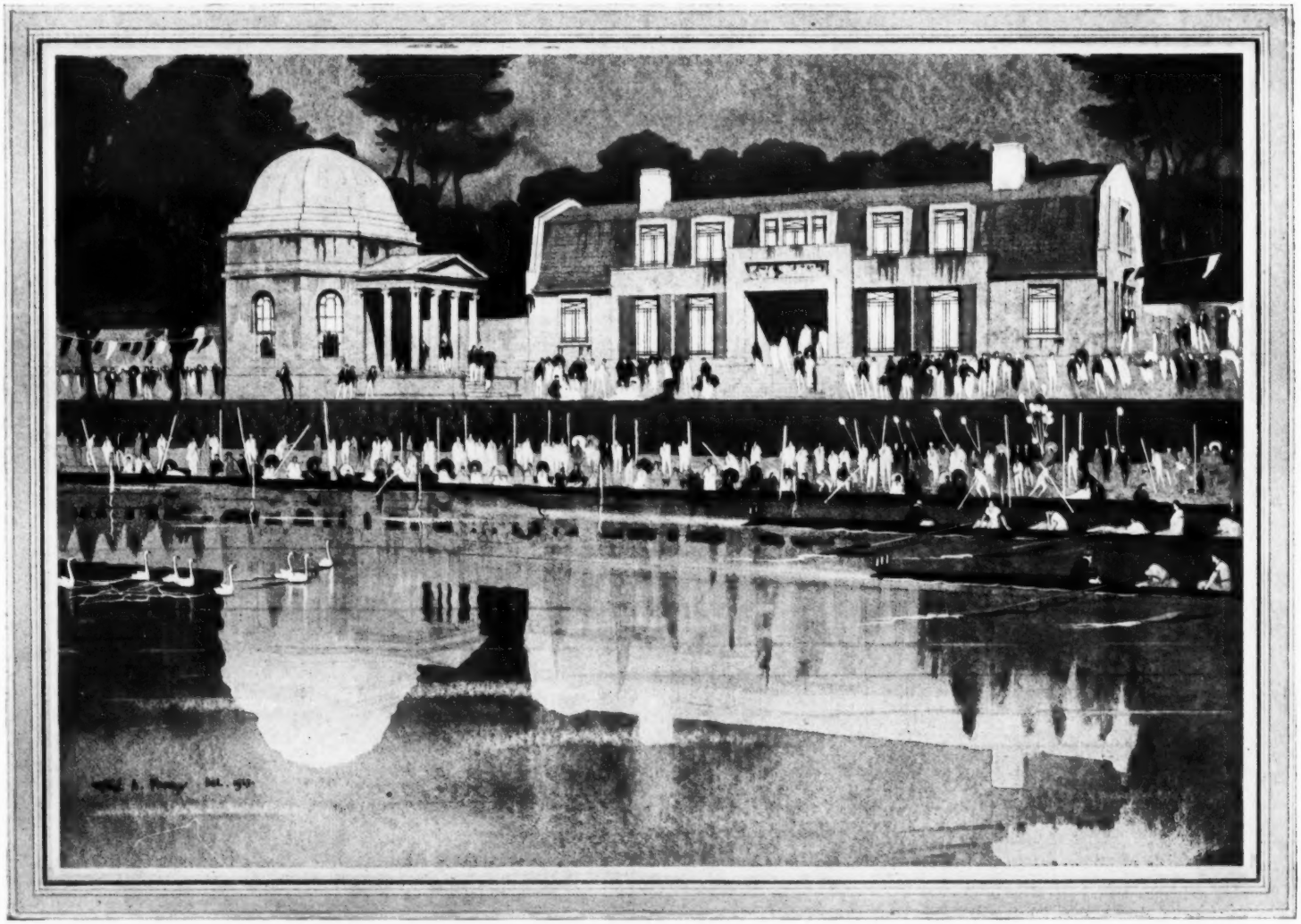
The walls are of brick covered with Portland cement stucco in two coats, the last coat being finished with wood float and twice distempered in Duresco. The steel windows, which are picked out in colour, are built into wood frames. The Mansard roof is covered with greenish-grey Cornish slates, and the copings are of patent stone. Central heating has been installed.

The builders were Messrs. Wheatley and Sons, of Molesey, and the grates were supplied by Messrs. Bratt Colbran & Co.



Modern Domestic Architecture. 87.—A House at Hampton

G. Alan Fortescue, A.R.I.B.A., Architect



This house has been erected in the garden of Garrick Villa. The Temple, built by Garrick, a notable feature of the site, is shown on the left-hand side of the illustration. It is well known to rowing men as the finishing point of the Molesey Regatta.

Current Architecture. 237.—New Bank Premises for Messrs. Barclays, Limited, Holborn

Bourchier, Tatchell and Galsworthy, FF.R.I.B.A., Architects

These premises are situated at the corner of Chancery Lane. The illustration shows the general remodelling of the exterior which, together with extensive internal alterations, have recently been carried out to render the building suitable for Banking purposes.

Book Reviews

Arab Architecture in Egypt

THIS practical handbook on the principal characteristics of Arab architecture in Egypt in the fourteenth and fifteenth centuries cannot be regarded only from the point of view of so much lucid text and such a number of carefully prepared diagrams. As head of the department of architecture of the Egyptian School of Engineering the author, Mr. Wilfrid Joseph Dilley, M.S.A., is doubtless in a position to reinforce the teaching embodied in this publication with all the influences at his command in the interests of the revival of national Arab style in Egypt. He has obviously prepared the book for the use of students with a view to the ultimate adoption by them, in any practical work they may carry out in after life, of certain specific details culled from a glorious architectural past.

How far such revivalistic activities can be justified in the very special case of Egyptian architecture would seem to demand careful consideration, and though the first impulse may be to class Saracenic revival with Gothic revival, and condemn it root and branch as a thing foredoomed to produce nauseating fruit if permitted to grow, certain circumstances of Egyptian life render the comparison inexact and the condemnation unjust. Egypt does not stand to-day where England stood three-quarters of a century ago; Egyptian people have a far firmer hold upon the things of the past than had the English in days of the introduction of steam and machine production.

Pugin and Ruskin stood out in favour of mediævalism in architecture in contrast and in conflict with the acknowledged forces of material progress, and put themselves in opposition to the current of events, knowingly, in a sincere effort to arrest the momentum of tradition already established.

As M. A. Patricolo, chief architect of the Comité de Conservation des Monuments de l'Art Arabe, confesses in his introductory remarks: "The great majority of Egyptian people preserve the national costume, and that not merely through a spirit of conservative patriotism or xenophobia. The popular enthusiasm for the rhythms of mediæval poets is not simulated. Deep in the soul of the Egyptian Arab the characteristic instincts of the race remain, in spite of the slow labour of foreign influences. In handicrafts, as in the building of houses, ancient artistic forms are occasionally used. There are still in Egypt some people who wish to build in the ancient style, more or less correctly rendered."

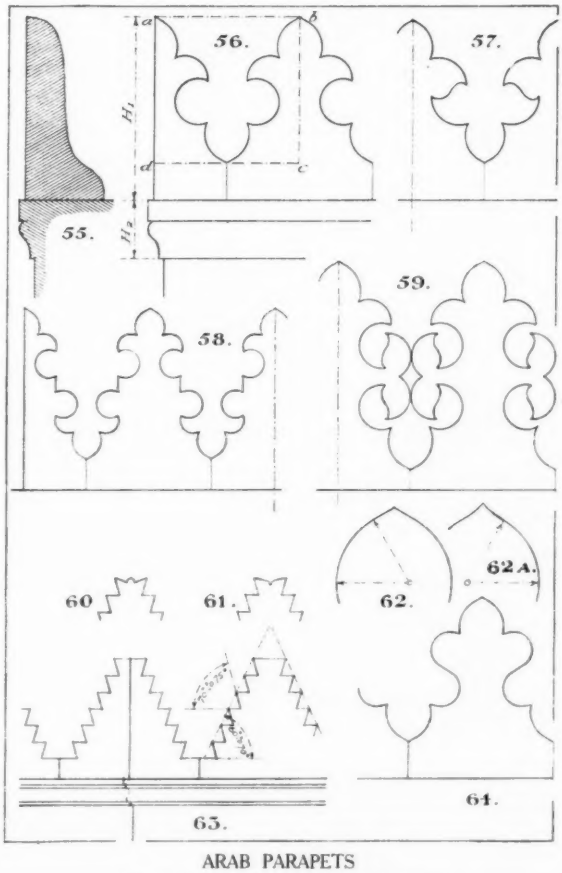
After a century of dabbling in design of a pseudo-European character, with results depressing enough in all conscience, Egyptians not unnaturally wish to free themselves from a course of action that they now rightly recognize as a lamentable misdirection of attention and energy.

Modern European architecture applied in the East without the control of efficient and instructed criticism naturally tends to the lowest level of the pretentious and the slovenly. It has little regard for climate either in its arrangement or in detail, and always unsuitable, it looks either uninspired, uninteresting, or positively repulsive in its different examples. The present political reaction towards nationalism and the appreciation of things Arab as against the importation of things European may be either good or bad, politically speaking, without in the least affecting its immense possibilities for good art. If Egyptians learn to love the beauty created for them by their ancestors they will have the sympathy of all European artists who have had the good fortune to study the monuments of Arab art in their own proper setting.

Arab architecture in its own place is not only sound, but suitable, and Mr. Dilley's description of certain of its characteristic details, and the many clear line diagrams prepared by Mr. Frederick Chatterton, F.R.I.B.A., will tend to emphasize these aspects in the minds of students, who would in the normal course have sought inspiration elsewhere to the very great detriment of art in Egypt. It has been far too common for the most intelligent of young Arabs to turn their backs upon their own charming examples of exquisite style and to go to the polytechnics of England or the ateliers of France to learn design of a hopelessly inappropriate order.

The ability to render a classic composition in approved beaux-arts style is far worse than valueless in a land of blue sky, palm trees, and vivid sunlight, and the results when translated into actual stucco are atrocious beyond the conception of the stay-at-home dweller in northern Europe. It will be fair, therefore, to inquire how far Mr. Dilley's work offers a sound alternative to this horrible state of affairs. The selection of examples has been admirable, and the treatment, both in text and illustrations, is compact and comprehensible. The proportions and comparative dimensions are given in most cases, and the treatment of detail is such as should save the student from the worst forms of vulgar over-emphasis of typical forms and from laying on the local colour with an overcharged brush.

The instructions are concerned chiefly with the appearance of the façades, and the larger aspects of planning and arrangement of parts in relation to climate and convenience are not touched upon. This is no defect in a book considered merely as a guide to the forms of certain standard features, but is likely to produce unfortunate results in practice.



ARAB PARAPETS

(*From "Arab Architecture in Egypt."*)

The modern student, whether in East or West, too often fails to correlate plan and elevation, and nothing could be more lamentable than that a promising revival of sound tradition should confine itself to superficial application of Arab features upon European plans and methods of construction.

Another danger inseparable from the use of a text-book of selected details is the tendency for the reader unconsciously and gratuitously to acquire a rooted idea that detail constitutes design, and that the greater the number of interesting features that can be collected together in the limited space of any one composition the more interesting must be its effect. It is in the finely rhythmic disposition of its admirable detail in contrast to masses of plainer work that Arab art inspires our greatest admiration, and it is to be regretted that the practical student is not warned betimes of a very real pitfall.

The balance of light and shade, of solid and void, is so well illustrated in genuine Arab art of the period under discussion that it would have been well worth while to call attention more forcibly to this important side of design.

As it is, only two buildings are shown entire from the ground up, even in the photographs, the other twelve photographic illustrations tending, like the diagrams, to concentrate attention upon detail.

As usual with exposures in hot climates, the photographs fail to do justice to the colour values and the delicate play of reflected light in the actual buildings. The photographs, foggy though they may be, are up to the usual standard for such publications, but the whole matter requires revision. Greater attention to stopping down and the use of appropriate ray filters may do something towards overcoming the difficulty, but a special emulsion of panchromatic type to suit the lighting conditions is urgently needed if the camera is ever to do more than parody oriental architecture.

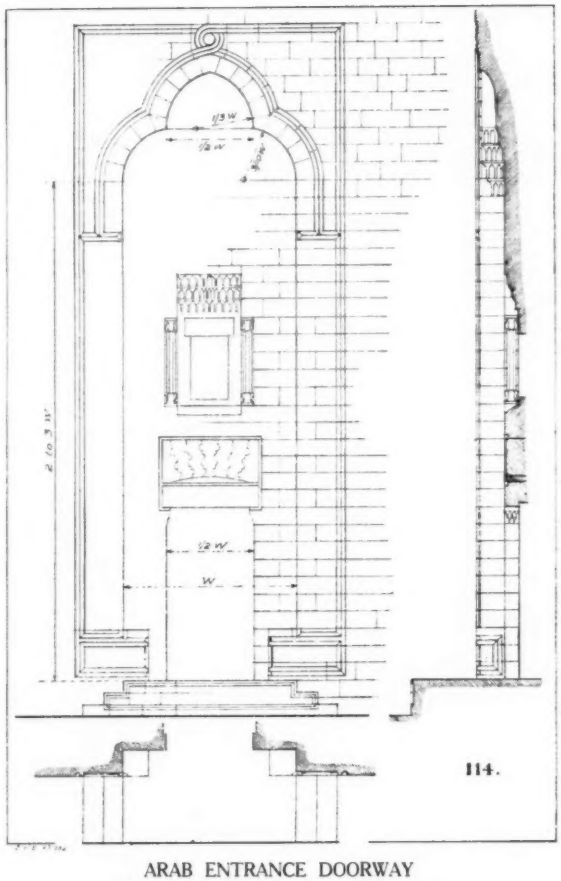
Construction receives some attention in respect to the building up of the various details described, but here again the student will require guidance on the broader aspects of the case if harmony is to be preserved.

In this age of hidden steel construction no stretch of imagination is required to realize that beautiful arches designed according to the proportions stated in the book would be left without apparent abutment and actually kept in place by stanchions hidden in the artistically inadequate supports; a proceeding not by any means unknown in London.

Rather than incur structural inanities of this sort it would be preferable to frankly adhere to the trabeated treatment suitable with steel and omit the arch. Arab art itself indicates the sane course; beams as well as arches were used in the old work, often enough in the same building, but each method of construction was kept consistent with its own appropriate laws. As illustrated in the diagrams, the large spans were covered with arches of great height and structural power, and the small openings with flat lintels or simpler arches. The temptation will be in Egypt, as it is in Europe, to use a steel beam for the large span, and elaborate arches for the small ones, notwithstanding that this is a practice destructive of all sense of constructional unity. Suggestions in the book for setting out what Mr. Dilley describes as "Cone" vaulting show his appreciation of a noble form of Saracenic stone cutting, but here again the appropriate thickness and weight of the abutments is left to the reader's discretion.

A plan and section are shown on the plate, but without further detail it is very doubtful whether many readers will be able to follow the lucid but intensely technical description of the stereotomy involved. The plate dealing with stalactite ornament will hardly prove sufficiently descriptive to readers intent upon learning the art of designing these structurally and ornamentally charming architectural features.

Colour is important in a bright and hot landscape, and the omission from the plates of any indication of the differences of colour in the materials used in Arab architecture is a very serious limitation of the usefulness of the book.



ARAB ENTRANCE DOORWAY
(*From "Arab Architecture in Egypt."*)

If the omission was necessary for clearness on some plates, it should have been possible to provide duplicate plates of chosen examples, so that this vital element of the style might not have been ignored. WILLIAM HARVEY.

"Arab Architecture in Egypt." The principal characteristics of the style classified. By Wilfrid Joseph Dilley, B.Sc., Associate Member of the Institution of Civil Engineers, Member of the Society of Architects, Member of the Royal Sanitary Institute, Head of the Department of Architecture of the School of Engineering, Egypt. With Plates prepared by F. Chatterton, F.R.I.B.A., from the author's pencil drawings and notes. Translated by Mahmoud Ahmed, Engineer, Committee for the Preservation of Arab Monuments. Rights of publication in Arabic reserved to the Ministry of Education. First Edition. National Printing Press, Cairo. 1923. Published by the Egyptian Government primarily as a text book for the Architecture students of the School of Engineering, Giza. Price 132.4 P.T. (£1 7s. 1d.).

Architecture as It is Not.

Journalists might conjecture that the author of this book knew more about architecture than writing, and architects might suppose him to be more of a journalist than an architect: the truth being that Mr. Davenport is neither. The inaccuracy of his facts disposes of the former supposition, and the presentation of them disposes of the latter.

"Architecture," begins the author, in an attempt to define his terms, "is the greatest of the Arts. . . . Architecture is also a scientific subject, and unless an architect understands something about tensile strengths of metals and their powers as to strains and stresses, the chemical peculiarities of stones, bricks, cements, and woods, and the geological qualities of his chosen site, his building is certainly likely to go wrong. He should, moreover, even know something about Natural History, so that he may be able to counteract the baleful energies of minute enemies like those who (*sic*) have been for many years regaling themselves on the beams of the magnificent roof of Westminster Hall.

"An architect must be a trained geometrical draughtsman," continues Mr. Davenport, "fully acquainted with the use of compasses and rulers. . . ."—but here, it will be seen by even a first-year student, Mr. Davenport has betrayed his amateurity in no uncertain way.

One has not the patience to read all the funny things the author says or implies, but one notices his ignorance of what is plan and what is elevation (on page 113), and the following statement is a sample of what is to be found on every page: "Our greatest architect now is Sir Aston Webb, in whose personality the high artistic value of architecture has at last been acknowledged, as he has recently been elected President of the Royal Academy, the first architect to hold that position."

The first architect president of the Academy was James Wyatt (1746–1813), but who could have expected our author to know that?

H. J.

"Architecture in England." By Cyril Davenport, V.D., F.S.A. With 65 illustrations by the author and 8 photographic plates. London: Methuen & Co., Ltd. Price 6s. net.

Concrete Cottages.

The useful "Concrete Cottages, Bungalows, and Garages" has made its appearance in a second edition. The book, which is written by a practical architect, should be of much value nowadays, showing, as it does, how cottages can be erected at the low cost of 9d. per foot cube. A great deal of information is given in the course of chapters upon the general principles of concrete cottage construction; *in situ* work; concrete blocks; designs for cottages and bungalows; the design and construction of garages; general information for the builder (an especially useful chapter); plant, lay-out, and supervision; block-making, tile-making, concrete posts; alternative methods of construction, and machinery for concrete cottage construction.

The designs supplementing chapter 4 are stated to have been specially drawn for the book. But perhaps the architect reading this book for guidance, need not be influenced by them over-much. They are of five types, and quantities are taken off in each case.

"Concrete Cottages, Bungalows, and Garages." By Albert Lakeman, M.S.A., M.Inst.Struct.E. With Drawings by T. Raffles Davison, Hon.A.R.I.B.A. Cloth, 5s. Paper Covers, 3s. 6d. London: Concrete Publications Limited.

Publications Received

"The Teaching of Drawing in a Secondary School, being the Development of Intelligence Through Form and Colour." By Miss E. Welch, Board of Education, Educational Pamphlet No. 45. Price 1s. net. H.M. Stationery Office.

"The Pleasures of Architecture." By C. and A. Williams Ellis. Price 10s. 6d. net. Jonathan Cape, Ltd., 11 Gower Street, London.

"The Artist's London, as seen in Eighty New Drawings." By Fifty Contemporary Artists. Price 25s. net. John Castle, 7 Henrietta Street, Strand, W.C.

The New Standing Committees of the R.I.B.A.

Following is the result of the election for the Standing Committees of the R.I.B.A. The names of the successful candidates for the Council election were published in our last issue:—

ART STANDING COMMITTEE.

Fellows.

Sir John James Burnet, A.R.A.
Edward Guy Dawber.
Henry Vaughan Lanchester.
Professor Stanley Davenport Adshead.
Giles Gilbert Scott, R.A.
Walter Cave.
Halsey Ricardo.
Professor Frederick Moore Simpson.
Herbert Austen Hall.
Francis Winton Newman.

Associates.

Cyril Arthur Farey.
Leonard Holcombe Bucknell.
Michael Theodore Waterhouse.
Percy Wells Lovell.
William Harding Thompson.
Thomas Smith Tait.

LITERATURE STANDING COMMITTEE.

Fellows.

Henry Martineau Fletcher.
Major Hubert Christian Corlette.
Edwin Stanley Hall.
Martin Shaw Briggs.
David Theodore Fyfe.
Charles Harrison Townsend.
Arthur Stratton.
Louis Ambler.
Charles Sydney Spooner.
William Henry Ansell.

Associates.

Professor John Hubert Worthington.
Harold Chalton Bradshaw.
John Alan Slater.
Charles Cowles-Voysey.
Philip Waddington Hubbard.
Arthur Trystan Edwards.

PRACTICE STANDING COMMITTEE.

Fellows.

Arthur Keen.
Henry Victor Ashley.
David Barclay Niven.
Thomas Ridley Milburn.
Francis Jones.
Gilbert Henry Lovegrove.
George Hastwell Grayson.
Max Clarke.
William Gillbee Scott.
Frederick Chatterton.

Associates.

Horace William Cubitt.
George Leonard Elkington.
Harry Valentine Milnes Emerson.
John Douglas Scott.
Herbert Arthur Welch.
Charles Woodward.

SCIENCE STANDING COMMITTEE.

Fellows.

William Alfred Pite.
Alan Edward Munby.
Herbert Tudor Buckland.
Raymond Unwin.
Professor Ravenscroft Elsey Smith.
Herbert Duncan Searles-Wood.
John Edward Dixon-Spain.
Robert Stephen Ayling.
William Edward Vernon Crompton.
Digby Lewis Solomon.

Associates.

Hope Bagenal.
Henry William Burrows.
Percy William Barnett.
Robert John Angel.
Harvey Robert Sayer.
Thomas Francis Ford.

Correspondence

The R.I.B.A. Council Elections

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—It has come to our notice that the omission of our names from the Emergency Committee's List for the R.I.B.A. Annual Election might be considered by members to imply a lack of sympathy with the Council's proposals for amalgamation. We therefore take an early opportunity of stating that, on the contrary, the proposals have our unqualified support.

We withdrew with the sole object of helping the Council, inasmuch as the retention of our names would have resulted in the splitting of votes.

GILBERT FRASER, T. R. MILBURN, W. G. NEWTON, MAURICE E. WEBB, HERBERT A. WELCH, J. HUBERT WORTHINGTON.

The Revival of Craftsmanship

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—I have read with the deepest interest your leader in your issue for May 28. So far as the building craft is concerned nothing could be truer or finer than your words "conscious striving," but in hammer and "tongs," the latter word should surely be "anvil." This brings me to the craft of the metal worker in wrought iron and bronze. Much of this beautiful aid to decorative architecture nowadays is either a travesty on the word art, or is handed to the mechanical process of the casting works, where certainly great skill must be exercised, but of craft very little is required.

Many of the gigantic buildings in the Regent Street of 1924 lack the gracious finish of fine metal work, and many of the balconies and railings are of the ugliest and cheapest design and material. Liberty's new building stands out as a pleasant oasis of English beauty in a long walk by façades, many of which seem annoyed at their lack of lovely decoration. While some of the most beautiful hammered ironwork in the world is made by English metal workers, why is it that the present-day architect entirely ignores this truly British craft, and as a nation dearly loving pageantry and processions, why is the British architect so economical in the matter of balconies? The buildings surrounding Oxford Circus could well have had several more balconies; the isolated examples look lonely.

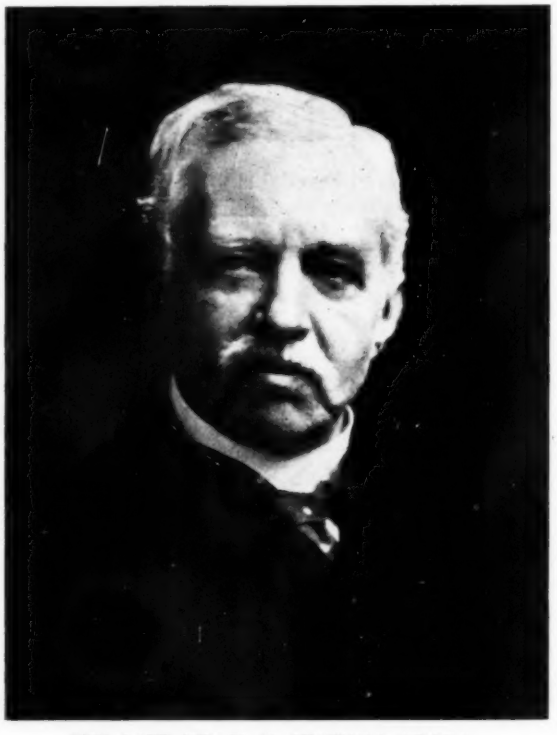
M. E. C. DRING.

In Memoriam: Henry Heathcote Statham

By an Old Journalistic Colleague

IN reflecting on the closed career of Henry Heathcote Statham, F.R.I.B.A., it is difficult to repress the commonplace observation that to exercise strenuously the qualities which should command success is not necessarily to achieve it in due measure. Perhaps Henry Statham cultivated too many interests. Professional journalism demands that a man shall cover a field so wide that he can hope to cultivate intensively only very small patches of it.

Certainly it could not be said of Henry Statham that "he knew a little of everything and not much of anything." On a surprisingly large number of subjects his knowledge and insight were certainly not superficial; and, indeed, a singularly penetrative understanding took him to the root of the matter in every object that he thought worthy of investigation. In no respect was he a mere sciolist, but in music, literature, and in the arts he was exceptionally well qualified to pronounce judgment; while it is doubtful whether his knowledge of architectural history was exceeded in comprehensiveness by any contemporary writer, or even by such standard annalists of the art as Fergusson, Gwilt, Anderson, Spiers. Some of his contemporaries excelled him, no doubt, in special departments, but in breadth and sweep he surely had no superior; and he was a master of detail, as architectural training and habits of thought must always tend to ensure. Although he had a passionate love of poetry, literature, and the arts, he was, nevertheless, a cool thinker, and a clear and logical writer; and the allegation sometimes brought against him that he was, as a speaker, a little inclined to prosiness, should be qualified by the observation that he always sought to take the right line and to choose the just word. His frequent speeches at the R.I.B.A. were always fraught with shrewd commonsense sagacity which made them recognizably valuable contributions to counsel and debate, if by no means lively and exciting exercises in rhetoric.



THE LATE MR. H. H. STATHAM, F.R.I.B.A.

While he was indisputably an excellent judge of graphic art, his own attainments as a draughtsman fell far short of his ambitions and ideals. His was rather a striking instance of the old discrepancy between theory and practice. His activities were so many and diverse that he could have spent but little time at the drawing-board; but he made the most of his scanty opportunities, though it was rather pathetic to watch his persevering but unsuccessful efforts to attain to the mastery which adequate practice would have brought him. Art is an exacting mistress, who demands undivided devotion.

His writing, whether as a journalist or as the prolific author of architectural and other books, or of articles in the reviews and magazines, was always terse and clear, but it lacked distinction. It was what is sometimes called pedestrian. He had so much to do that he must perforce "jog on, jog on, the footpath way," without stopping to cultivate the wayside flowers.

Working at the same table with him when he was in harness as an editor, one noted that when writing his editorial notes he made up his mind very quickly, as if without meditation; and although his pronouncements were seldom or never unsound, they were never polished. Apparently his judgments were intuitive, the overflowing of a full mind; and he would admit of no appeal from them. "What I have said, I have said," was his customary attitude. Indeed, he was rather dogmatic, and in controversy he took swiftly a defiant air and nailed his colours to the mast, as one who was determined never to admit defeat. Long after he had lost a battle, he would pounce triumphantly on any trivial opportunity of reasserting his views on *res judicata*. Three of his constantly recurring bugbears were shop fronts, domes and pendentives, and the position which a church organ should occupy in the building.

He had, of course, other fads that were merely private and personal. For example, he always wrote with a pencil, a formidable propelling and retracting implement, which could only be obtained at some obscure shop. His subeditor diligently ferreted out that shop, and bought a sample of the precious pencil, in the vain hope that it would enable him to write with Statham's readiness and trenchancy. But who shall draw the bow of Ulysses?

Statham's upright and military little figure—he was something like Lord Roberts in build—would enter the office at always precisely the same moment, and always he would go through the same ritual—of putting his gloves in his hat, and laying beside them a newspaper, a novel, and a ponderous and heavily silver-mounted walking-stick. Then he would settle down to work, writing steadily, that is, neither rapidly nor slowly, but without pause for about an hour, when he would hand over his copy for delivery to the printer, who would find it written in a large and clear, if somewhat ugly, hand, and written without the slightest trace of hesitancy, and without additions or alterations of any kind. Statham never went back on his tracks; and he was one of those exceptional writers who have the courage to read their matter in print. Moreover, he had a wonderful facility in remembering every jot and tittle of what he had written down.

For once in a way he came into the office a few minutes late, with a battered bowler and a bruised head. A builder's skip had been carelessly allowed to strike him as he passed a hoarding: "Must have known I was an architect," was his characteristically terse comment. Then, in a rare lapse from his usual taciturnity, he told us that his head had been damaged not long before, when he hadn't his

hat on. Swimming in a rough sea, he was dashed upon a rock, and would have been drowned but for the presence of one of his sons. His rapid recovery from this rather serious accident was as remarkable, at his age—for he had then turned seventy—as his courage in taking such risks. But so vigorous, upright and alert was his neat little figure that at that time it was difficult to believe that he was so much more than fifty.

He was a prolific writer; many books, and myriads of articles standing to his credit. If he had written less he would perhaps have written better. He was not a Waterhouse or a Simpson for graces of style, nor a Blomfield for strong, rhythmical English, nor a Lethaby for erudition, nor a Trystan Edwards for philosophy; but, take him for all in all, he was a workman who needed not to be ashamed. And he played the grand organ at the Albert Hall quite delightfully.

Parliamentary Notes

[BY OUR SPECIAL REPRESENTATIVE.]

Mr. Wheatley, in reply to Mr. Emlyn-Jones, stated that during the twelve months ended March 31, 1924, 14,371 houses were completed by local authorities and 4,293 by private enterprise or State assistance. In addition, approximately 66,000 houses of a large type and of a rateable value not exceeding £52 in the provinces and £70 in the Metropolitan Police District were erected by private enterprise. The number of subsidy houses under construction on May 1 was 24,270 by private enterprise, and 11,731 by local authorities. On March 31 last, approximately 36,000 houses of a rateable value not exceeding £52 in the provinces and £70 in the Metropolitan Police District were under construction by private enterprise without the aid of a subsidy.

Mr. Wheatley informed Mr. Franklin that up to May 1, 10,519 houses had been completed in England and Wales under the Act of 1923. These houses were situated in the districts of some 600 local authorities all over the country. Information was not available as to the cost of the houses erected by private enterprise, but the average prices of all houses included in contracts let by local authorities under the Act up to the end of April were £379 for non-parlour houses, and £432 for parlour houses. The Exchequer subsidy payable in respect of those houses was at the rate of £6 a year for twenty years for each house. The number of houses in respect of which the annual deficit in excess of the 1d. rate was borne by the Exchequer was: 1920, 70,335; 1921, 146,122; 1922, 166,238; 1923, 172,747.

Replying to Mr. Mills, Mr. Wheatley said he could not undertake legislation this session to prevent the holding of houses for sale. He could only concur in expressing regret that not even the provision of subsidies had made it possible for the private builder generally to build houses for letting.

Mr. Wheatley informed Mr. A. T. Davies that he was aware that the tender prices for houses received by local authorities had in the last few months been increasing. It was obvious that increases in cost must prejudice the efforts being made to meet the need for houses, and it was the intention of the Government to take every practicable step to prevent increase in prices.

Mr. Wheatley informed Mr. Lorimer that the Government hoped to introduce a Bill dealing with smoke abatement at an early date.

Sir H. Brittain asked the First Commissioner of Works what war-time buildings still existed in Regent's Park, and when it was proposed to demolish the last of them.

Mr. Jowett said the demolition of the Aircraft buildings in Regent's Park, which were the only war-time buildings remaining in this park, was commenced on April 10, last. The demolition would take about seven months to carry out, and the work of reinstating the surface of the park would be completed as soon as possible after the buildings had been removed.

Mr. Greenwood informed Mr. E. Brown that the average annual loss per house in respect of houses erected by local authorities under the terms of the 1919 Act was estimated at £50 per annum, of which £5 was borne by rates and £45 by the Exchequer.

Government's Housing Proposals.

Mr. Wheatley moved the financial resolution on which to found his new Housing Bill on Tuesday, June 3, and outlined the Government's proposals. He said that the 1923 Act had been a complete failure in the way of providing houses to let. It came into operation on July 31 last, and on May 1 of this year 4,645 houses had been completed, and 12,738 were under construction, making a total of 17,383, either completed or under construction by local authorities for the purpose of letting. In order to get labour for the production of houses it would be necessary to stabilize the industry by the introduction of a long-term programme. An agreement had been come to with the building industry on the basis of a fixed annual output of houses. The scheme, so far as the industry was concerned, would work automatically. At the end of three years' building they would take stock, and if the average output of houses agreed on between the State and the industry was not maintained, then the agreement automatically terminated. On the other hand, if the output of houses was maintained, the agreement automatically proceeded for a further period, and they would take stock again, and so on to the end of fifteen years, when they would have produced 2,500,000 houses. The houses to be produced were not alternative, but additional to the houses of the larger type which were being produced outside the subsidy limits to-day. He had drafted a Bill by which he would ask Parliament, in a few days, to give him drastic powers for dealing with profiteering in building materials. The brick manufacturers had made what he regarded as a fairly generous offer. They were prepared to take the price of January, 1924, as the basis of the price for future building under his housing scheme. They were also prepared to see it enacted by Act of Parliament that it should be an offence, or the basis of investigation of an offence, that a price was charged by any manufacturer higher than that charged in January, 1924, unless he could prove that the increase was justified by reason of increased wages or similar cause. In agreeing to a long term building programme, the Government were not sanctioning the building of more houses than they would otherwise sanction. What they were doing was to order ahead, so that the people responsible for output would know what the condition of the industry would be for a given period. If hon. members wanted to get houses, it was necessary to stabilize the building industry in the interests of the people concerned in that industry. It was proposed to set up three committees: one would be composed of the builders and operatives; another of manufacturers of materials and merchants; and the third would be a prices survey committee. These three committees would be interlocked by three representatives of each sitting on a super-committee, a national building committee to be set up by the Ministry of Health. The object of these committees was to see that the scheme was successfully carried through. The committees would see that there was a sufficient supply of labour and materials. They would be a central committee, and for builders and operators there would be local committees to assist and advise the local authorities. There would be no representative of the local authorities or the State on these committees, for the reason that the committees would have nothing at all to do with the business of the State or the local authorities, but they would be acting simply in an advisory capacity. One of the great defects of the Addison scheme was that there was no attempt at all at balancing supply and demand. The fundamental object here was to relate supply and demand, and to build houses where most labour and material were available. He had agreed to submit to Parliament a proposal for a subsidy of £9 a house per annum for forty years, and in defined agricultural areas of £12 10s. per house per annum. The amount of the subsidy was to be revised every three years, not for the houses that had been built, but, in the light of existing circumstances, for the houses of the future. The rents to be charged for the houses would be controlled rents, and would be as near as possible to those prevailing in the area for working-class houses erected before the war. He had agreed not to interfere with the size of the houses laid down in the 1923 Act. The utmost cost of the scheme would be thirty-four millions a year to the State and the local authorities combined.

Contemporary Art

The Fine Art Society.

An exceedingly pleasant show is being held by "The Society of Twenty-five Painters" of sixty-six works in oil and water-colour, which are all of convenient size and suitable for domestic use. The architectural subjects are numerous, and this department is dominated by Isobelle Dods-Withers, and Alfred Withers, who is the honorary secretary of the Society, and to him I expect the success of the show is largely due. The selection is excellent, for every work has quality or subject-interest. "A Grey Day—Albi," "The Aqueduct—Segovia," and "A Bridge on the Serchio" are all delightfully studied and rendered buildings by Isobelle Dods-Withers, and the similar subjects by Alfred Withers are "The Mill of Muids," "A Village in Dauphiné," the composition of which is very attractive, and "The King's House at Cahors." Philip Connard's "Château Gaillard" is an effective sketch, and a curious and interesting picture in Etaples is "Motor Lights," by W. Lee-Hankey. Sydney Lee's "On the Steps of the Column" is arresting, and is an unusual subject for this artist. A very striking picture is "The Oakleigh Riders," by George W. Lambert, and Cecil Rea's "Phyllis" and "The Bathers" are very pleasing. The landscapes of Algernon Talmage, A. D. Peppercorn, Melton Fisher, and Oliver Hall are characteristic.

The Leicester Galleries.

Three one-man shows provide some very interesting study here. The first is the work of a Sussex lady, Elsie Henderson, a student of the Slade School. Excellent at line drawing, and promising at small animal sculpture, she has fine powers of observation. Obviously she is a lover of animals, and her pose-studies at the Zoo are full of interest.

There are two fine water-colour drawings among the works of Frederic Whiting here displayed: "Manchu Coolies Towing a Boat" and "Manchu Coolies with Dancing Bear." They are full of action and good drawing, and have better observation than some of the horse-studies, for example, although these are effective. A nice drawing is "Spey Bridge, Newtonmore," and among the oil pictures there are several which display the artist's pleasing and popular style to good effect.

The work of Paul Nash, another Slade scholar, in the next room is remarkably effective. Several of the tinted drawings, slight as they are, convey a distinct, if wavering, sensation of Nature.

The Brook Street Gallery.

The sincere little drawings of "Polperro in Pencil" do credit to their maker, Herbert E. Butler. They are largely drawings of cottages, records of quaint little buildings such as will never be reared again; such as are being swiftly squeezed out of existence by more sanitary, but less picturesque, housing schemes. The magic of Cornwall is in all these drawings, and as that magic is escaping us now, it is more than well that some remnants of it should have their remembrance.

The Grosvenor Galleries.

Messrs. Colnaghi have got together a very charming selection of water-colour and other drawings of contemporary artists to the number of eighty-two. Job Nixon's particular style is admirably seen in his architectural studies, such as the "Ponte Vecchio" and "The Coliseum, Rome," the latter securing an impressive result with the simplest of means. Henry Rushbury's "The Jetty, Hôtel de Ville, Paris," Herbert Hendrie's "Petit Andeley," and Stephen Bone's "Princes Street, Edinburgh," are also remarkable for their economy. "The Doge's Palace: Morning," by Mary McCrossan, and Muirhead Bone's "Coliseum," are more elaborated. The "Golden Square" and "George Street, Hanover Square" of H. M. Livens are quite delightful, despite their forced colour. Apart from the architectural subjects there are charming landscape and seascape things by Bertram Nichols, Algernon Newton, John Wheatley, Augustus John, Glyn Philpot, and Wilson Steer, and a delightful portrait-group of "A Peasant and Child" by Grace Wheatley, to whom it seems impossible to make other than a fine drawing.

Herbert Heseltine is exhibiting his "Empty Saddle" at Knoedler's Galleries. It is a bronze horse on a white marble sarcophagus on a base of dove-grey marble and black Belgian marble. It has been made in collaboration with Sir Edwin Lutyens, and forms the Cavalry Club War Memorial.

KINETON PARKES.

Law Reports

Registered Designs for Gas Stoves

Richmond Gas Stoves and Meter Co. v. *Stoves, Ltd.*

May 22. King's Bench Division. Before Mr. Justice Tomlin.

In the action of the Richmond Gas Stove and Meter Company *v.* Stoves, Ltd., plaintiffs sought to restrain infringement of registered designs. Defendants denied infringement, and alleged prior anticipation.

Sir Duncan Kerly, K.C., and Mr. Moritz appeared for plaintiffs; Mr. Whitehead, K.C., and Mr. Draper for defendants.

Sir Duncan Kerly said the plaintiffs were the Richmond Gas Stove and Meter Company and John Wright and Eagle Range, Ltd., and defendants were a Company known as Stoves, Ltd. Some two or three years ago some of the principal makers of gas stoves entered into an arrangement by which a new Company called Radiation Limited was formed, and plaintiffs were members of it, though they were still in existence, and were the owners of certain registered designs which were in question in this action. In 1922 a number of gentlemen who were in the employment of either Richmond's or Wright's left, and formed the defendant Company. This Company put upon the market two gas stoves which were extremely close copies of two of the most popular stoves sold by the plaintiffs—the "Midget" and the "Marlborough." The defendants called theirs the "Den" and the "Silo." Neither of the designs was exactly copied, but the copying was near enough for all useful purposes. It so happened that the internal parts of each stove were the subject of a registered design; and when one passed from the outside to the inside, it was found that the resemblance was so great as to indicate deliberate copying. Plaintiffs rested their case on fraudulent imitation of design. The defence was prior user, and the alleged anticipations had been carefully investigated, with the result that the Court would not be troubled with some of the registered designs. Defendants denied infringement, alleged invalidity, and prior anticipation. On November 24, 1922, plaintiffs applied *ex parte*, and obtained from Mr. Justice Romer an injunction in respect of five designs; but the injunction was not continued after a week, and defendants claimed damages in respect of this.

On Friday, May 23, it was stated that the parties had arrived at a settlement of the dispute, which would be embodied in an agreed Order. It was agreed that there should be judgment for the plaintiffs, and an injunction in respect of four designs—the injunction to be suspended for a certain time in respect of three of the designs to enable defendants to dispose of their stock. A motion to rectify the register by striking out certain trade marks was dismissed.

It might be explained that the injunctions were: One in respect of two designs which cover the firebrick back; one in respect of the radiant; one the burner; and the fourth, the design of flue outlet.

An Ancient Light Dispute—Final Judgment of House of Lords

Slack v. *Leeds Industrial Co-operative Society.*

May 23. House of Lords. Before Lords Birkenhead, Finlay, Dunedin, Sumner, and Carson.

Reserved judgment was delivered in the appeal by the defendant society from a judgment of the Court of Appeal. In the Chancery Division before Mr. Justice Romer, Mr. C. H. Slack sought an injunction against the defendant society to restrain them from interfering with his ancient lights by certain building operations they were undertaking, and asked the Court to restrain them from erecting a structure so as to

cause a nuisance or illegal obstruction to his ancient windows as they existed before the pulling down of the society's old buildings.

Mr. Justice Romer granted an injunction, his Lordship remarking that he should have preferred to have given damages in lieu of an injunction had he been free to do so. The case in the Court of Appeal was argued on the question of the jurisdiction to give damages in lieu of an injunction in the case of a threatened obstruction to lights, and a majority of the judges upheld Mr. Justice Romer.

By a majority, Lords Birkenhead, Finlay, and Dunedin were of opinion that the case should be remitted to the Chancery Division, with a declaration that there was jurisdiction to give damages, and an order was made accordingly.

Lords Sumner and Carson dissented.

Road Repairs—Question of Cost to Frontager

Shoeburyness U.D.C. v. *Burges.*

May 27. King's Bench Divisional Court. Before the Lord Chief Justice and Justices Roche and Branson.

The Shoeburyness U.D.C. appealed from a decision of the local justices, dismissing an application that the respondent, Mr. Burges, should pay £460 as his share towards the cost of repairing a road across Shoeburyness Common upon which he was a frontager. It was explained that Mr. Burges objected to the claim on the ground that the work done was not reasonable repairs within the meaning of Section 19 of the Public Health Act, 1907, but consisted of the making of a new road, which was 6 ft. wider along its whole length.

Mr. Macmorran argued the case for appellants, and submitted that the respondent had misconceived his proper remedy. He knew what work was to be done, and allowed it to be carried out. Then, when faced with the cost and the mischief was done, he sprung upon the Court the argument that the work done was in excess of repairs. Upon receiving notice that the work was to be done, Mr. Burges should have at once appealed to the proper authority.

Without calling upon counsel for the respondent the Court dismissed the appeal with costs.

The Lord Chief Justice in the course of his judgment, said this was a road not repairable by the inhabitants at large, and the local authority gave notice to the respondent to repair it. As that notice was not obeyed the authority carried on the work, and supplied a specification to the respondent, who now complained that work which was not repairs within the meaning of the Public Health Act had been done, because reconstruction had been carried out that amounted to a new road. It had been argued that the respondent should either have appealed to Quarter Sessions or a Government Department before the work was done and the expense incurred. Such an argument could not prevail. On the ground of convenience there was much to be said for the proposition that, where notice had been given requiring work to be done, the point should promptly be taken that the works demanded or specified did not come within the section of the statute. But to say that, because an appeal was not early raised, the owner was precluded from raising the point at a later date when he was called upon to pay money for work done when the demand was, in his opinion, too heavy, was in direct contradiction to the long line of decided cases reported in the authorities.

Road Charges—Frontager's Proportion

Gravesend Land Co., Ltd. v. *Putt.*

May 27. King's Bench Division. Before Mr. Justice Bailhache.

This was an action by the Gravesend Land Co., Ltd., against Mr. Putt to recover the sum of £304 odd, money alleged to be payable to them under a covenant of February, 1918.

Mr. Woodgate, for plaintiffs, said the action was by a land company against the purchaser from them of some land in the parish of Milton, next Gravesend, to recover the purchaser's share of the cost of making up the roadway on which his land abutted. The plaintiffs conveyed to the defendant two plots of land abutting on the west side of a road which was proposed to be made, and the defendant covenanted with the plaintiffs that he would, until the road should be adopted as a public highway, contribute to the expenses of laying out, constructing, and repairing the road in the proportion to which his plots abutted on the road. In 1922 the proposed road was laid out and constructed by the Gravesend Corporation at a cost to the plaintiffs of £3,213, and the defendant's share of that sum represented by an abutment of 363 ft. was the £304 claimed.

Mr. Monckton, for the defence, said the Gravesend Corporation contracted to do four pieces of work, of which the cost of the road now in question represented only five-fourteenths. The proper sum for the defendant to pay, therefore, was only his proportion of five-fourteenths of the total sum of £3,213.

Expert evidence for plaintiffs was given by Mr. R. Matthews of Gravesend, Mr. J. A. Mitchell, the Northfleet Urban District Council surveyor, and Mr. J. Cochrane, of Messrs. John Mowlem & Co., Ltd., and for defendant by J. R. Short (Messrs. Carter, Law and Leech), Chislehurst, and Mr. A. Flood, Gravesend borough surveyor. His Lordship, in giving judgment for plaintiffs with costs, said in his view the documents did support the view that the whole of the £3,213 was paid in respect of the Gravesend Corporation's promise to construct the road in question. That being the case the plaintiff company were right in their contention that the defendant should pay the amount claimed.

Liability for Defective Balcony—Important Judgment on Question of Workman's Accident

Sutcliffe v. *Clients Investment Co., Ltd.*

May 28. Court of Appeal. Before Lords Justices Bankes, Scrutton, and Atkin.

This was an appeal by the defendants from a verdict of a common jury and judgment of Mr. Justice Avory, sitting in the King's Bench Division, in a claim by the plaintiff under Lord Campbell's Act for damages for the death of her husband from injuries received through the alleged negligence of the defendants.

Mr. Colam, K.C., argued the case for the appellants, the defendants, and Mr. Harold Morris, K.C., for respondents.

The facts of the case were as follow :—

The plaintiff was the widow of Joseph Sutcliffe, and she brought the action for the benefit of herself and her child. The defendants were the owners of No. 10 Hanover Square. On May 8, 1923, Joseph Sutcliffe was employed by the tenant on the premises as a house painter when a balcony on which he was gave way and he fell to the pavement. He suffered injuries from which he died. The plaintiff alleged that the balcony gave way through want of repair, and that the defendants were guilty of negligence.

The defendants by their defence denied that they were the owners or occupiers of 10 Hanover Square, or that they were responsible for the structure or that they were under any obligation or duty to Joseph Sutcliffe in respect of the premises.

At the trial the jury returned a verdict for the plaintiff, and awarded damages as to £750 for herself and £500 for her child. Judgment was entered accordingly.

After hearing counsel the Court dismissed the appeal.

Lord Justice Bankes said the action was brought against the defendants, who might for this purpose be treated as owners or builders. The lease was silent as to the balcony, and it did not appear whether it was part of the demised premises or not. The lease provided that the tenant should do the repairs to the inside of the flat, and for that purpose the tenant employed a contractor before taking possession. The contractor had hung out a board with his name and address on it over the balcony, and when the repairs had been nearly completed Sutcliffe went to remove the board, and while he was doing so the whole front of the balcony fell out into the street.

In those circumstances several material questions arose before the responsibility of the defendants could be established. The first question was whether the balcony was part of the demise, that was to say, in technical language, whether it was a parcel or not a parcel. In his opinion that was a question of fact. In this case there were several matters which required a detailed investigation before a satisfactory decision could be given. Evidence had been given that the landlords employed workmen to clean out the gutters on the balcony, but there was no evidence where and what the gutters were. The jury had not been asked to find what the facts were, and there was no evidence on that point. In these circumstances he (the Lord Justice) refused to disturb the decision of the Court below on materials such as these. The Court was not in possession of the materials necessary to entitle them to decide that point. There was no evidence on which he could disturb the finding of the learned judge that the balcony did not form part of the demised premises.

The next matter to be considered was, in what circumstances was the deceased man on the balcony ? In his opinion the workman who came in to do the repairs was a licensee

with an interest, and if he went on the balcony in the course of doing that work he was not a bare licensee. The jury had found that the man was legitimately on the balcony in doing the repairs for the tenant of the flat. Therefore this point had also been rightly decided in favour of the plaintiff.

The next question was whether there was any evidence that the landlords knew of the dangerous condition of the balcony. The jury had found that they ought to have known. The question therefore was whether there was any evidence to support this finding. The learned judge held that there was, and with this view he (the Lord Justice) agreed. The balcony was made of bath stone, and evidence had been given on behalf of the plaintiff that undoubtedly there were indications that the balustrade of the balcony was giving way and showed cracks. The Court could not interfere here and the appeal failed.

Lords Justices Scrutton and Atkin concurred.

The Report of the Rents Tribunal

The Rents Tribunal (appointed under Article VII (4) of the Local Authorities (Assisted Housing Schemes) Regulations, 1919) have submitted a report to the Ministry of Health of their activities since their constitution in 1920 to March 31 last. The decisions given by the Tribunal relate entirely to cases in which the question at issue was the sufficiency of the rents charged or proposed to be charged. It is the practice of the Tribunal to visit the houses in respect of which a question of difference is referred to the Tribunal and any comparable houses in the locality. The majority of cases are then decided after consideration of the written pleadings of the parties to the difference. An oral hearing, either in London or locally, is granted if either party to the dispute make application to tender oral evidence, or if the Tribunal considers this course desirable. During the period under review 198 cases have been referred to the Tribunal. In 78 cases a settlement by agreement was effected eventually, after negotiations between the parties. The Tribunal issued their award in 102 of the remaining 120 cases, and at the end of March, 1924, 18 cases remained to be dealt with; of these, only seven were ready for the consideration of the Tribunal. Apart from cases heard in London, local oral hearings have taken place in respect to differences at Birkenhead, Norwich, Swaffham, Birmingham, Bethnal Green, Sheffield, Cramlington, Annfield Plain, Bedwas and Machen, Risca, Rochdale, and Plymouth. In addition, about 100 local inspections have been made by the Tribunal. A complete statement of the decisions of the Tribunal is appended, from which it is seen that the cases which have come before the Tribunal relate to a variety of districts in all parts of the country, e.g., industrial areas such as Poplar, Leeds, Sheffield, Hayes, and Birmingham; dormitory areas such as Beckenham, Finchley, and Croydon; mining districts such as Cramlington, Kearsley, Risca, Pontardawe, and Hetton; and purely rural areas such as Melford, Hitchin, East Stow, and Buckingham. A copy of a model form of pleading is also appended. The report is published by H.M. Stationery Office. Price 1s. net.

Competition News

The Glasgow Club House.

The competition promoted by the Glasgow High School War Memorial Committee for designs for a proposed club house and pavilion on the High School ground at Anniesland is limited to architects who have been pupils at the Glasgow High School, irrespective of where they practise their profession. They must, however, be architects in practice for themselves or in partnership with others, not necessarily pupils of the Glasgow High School.

The Committee have appointed as assessor Mr. John Keppie, A.R.S.A., F.R.I.B.A., and premiums of £150, £100 and £50 are offered.

There are practically no restrictions as to the class of building which may be erected on the ground. The Committee are, however, anxious to have such a structure as will be compatible with the traditions of the High School. Competitors must determine the materials to be used. While not definitely fixing a figure, the cost of the building which the Committee have in view is about £7,500. The design of the pavilion as regards arrangement, construction and fittings must be such as to ensure facility of working and the minimum expenditure on upkeep.

The accommodation required is as follows:

(*a*) Entrance hall giving entrance to the whole premises. There should also be an entrance elsewhere than at the front to the heating chambers and coal cellars, possibly with a communicating door to the remainder of the basement, if any.

(*b*) Ladies' room.

(*c*) Secretary's office to serve also as committee room with seating accommodation for 20 persons.

(*d*) Referee's dressing room with washing accommodation.

(*e*) Room on the main floor for sports material.

(*f*) In two principal units the following washing and dressing accommodation is desired, and space should be provided for it although the equipment of it may not be immediately possible: In each unit—Four separate dressing-rooms, each to accommodate 15, measuring not less than 16 ft. × 10 ft. One large dressing-room. Washing accommodation for, say, 75 people. The means of washing, whether by bath, showers, sprays, wash-hand basins, will depend to some extent on the funds available, but competitors are invited to make suggestions in this respect. Convenient to each unit separate lavatory and w.c. accommodation.

(*g*) Probably there will be a basement floor containing the fuel store and boilers for central heating and hot water supply. The basement should be as well lighted as possible, and any available accommodation should be utilised for workshop, storage, auxiliary dressing-rooms, lavatories, etc.

(*h*) Competitors might consider the provision of a hot water supply by several units to avoid waste in times of low demand.

(*i*) On the upper storey or elsewhere a large assembly or common room, with kitchen, scullery, etc., in proximity, the common room being adaptable for various purposes, such as teas, meetings and recreation.

(*j*) Wall space for 100 lockers in any of the above apartments or corridors thereto.

(*k*) The approaches to the Pavilion from Crow Road should be shown, but the cost need not be included in the estimate in so far as it consists of levelling or filling. Access to the existing grand stand and access also for tradesmen's vans, for fuel and the removal of ashes should also be shown.

Any questions as to the competition must be addressed to Mr. Hugh R. Buchanan, Honorary Secretary of the Glasgow High School War Memorial Committee, 172 St. Vincent Street, Glasgow, and must reach him not later than June 30. Designs are to be delivered by September 30.

Proposed Town Hall, Southampton.

The President of the R.I.B.A. has nominated Mr. H. Austen Hall, F.R.I.B.A., as assessor in this competition.

List of Competitions Open

Date of Delivery.	COMPETITION.
July 4	The Glasgow Corporation invite competitive plans of a public hall to be erected on a site near Bridgeton Cross. Estimated cost £25,000. Premiums £150, £100, £75 and £50. Apply Office of Public Works, City Chambers, 64 Cochrane Street.
Sept. 1	Entertainment hall for the Bexhill Corporation. Premium £50 and £25. Apply Town Clerk, Bexhill. This competition is open only to architects in the district.
Sept. 30	The Hamilton War Memorial Committee invite designs for the proposed war memorial to be erected in the Public Park. The estimated cost of the memorial will be £2,000. Premiums £60, £40, £20, and £10. Mr. G. A. Paterson, President of the Glasgow Institute of Architects, will act as Assessor. Apply, with deposit of £1 1s., to Mr. P. M. Kirkpatrick, Town Clerk, and Clerk to the Committee, Hamilton.
Sept. 30	Designs are invited for a statue in bronze and a pedestal (at a cost of about £5,000) in honour of the late Sir Ross Smith, K.B.E. Apply The Agent-General for South Australia, Australia House, London.
Sept. 30	Competitive designs are invited for a Memorial Club House and Pavilion to be erected on the ground of the Glasgow High School Club at Anniesland, Glasgow. The competition is confined to former pupils of the High School of Glasgow, and will be conducted under the R.I.B.A. Regulations for architectural competitions. Mr. John Keppie, F.R.I.B.A., Glasgow, has consented to act as Assessor. Particulars of the competition, with instructions to competitors and a plan of the site, may be obtained on application to Mr. Hugh R. Buchanan, Hon. Secretary, Glasgow High School War Memorial Committee, 172 St. Vincent Street, Glasgow.
Sept. 30	The Committee of the Harrogate Infirmary invite designs for the extension of the infirmary by the addition of 67 beds. Mr. Sydney D. Kitson, M.A., F.S.A., F.R.I.B.A., is Assessor. Premiums of 150, 100 and 50 guineas. Applications for conditions of the competition, accompanied by a cheque for two guineas, should be made to Mr. Geo. Ballantyne, Secretary, The Infirmary, Harrogate, not later than May 31.

The Prices of Building Materials

IN their fourth interim report, just issued, the Inter-Departmental Committee appointed to survey the prices of building materials point out that it would seem to be clearly established that throughout the country generally the price of bricks has considerably increased. The report states :—

Since the appointment of the committee in April, 1923, up to the early part of this year, the price of bricks generally remained fairly steady, although there were, of course, some local fluctuations, and with the exception of the London area, to which reference was made in the Committee's Third Interim Report, no great difficulty as a rule was experienced in obtaining adequate supplies for building purposes.

In the early part of this year the demand for bricks increased considerably, and it has since continued to expand, with the result that in many areas, notwithstanding an increased production, the available supply of bricks has proved inadequate to meet requirements, and numerous instances have been reported where house building has been delayed through inability to obtain adequate deliveries.

In the chairman's report on the prices of building materials during the month of February of this year, increases in the price of bricks were shown in five of the centres selected by the committee, and further increases were indicated in the subsequent monthly reports.

Apart from the twelve centres included in the monthly schedules of prices, which we selected as being representative as far as practicable of general conditions, we have had brought to our notice many other instances of increases of varying amounts in brick prices in areas not actually covered by the schedules, and it would seem to be clearly established that throughout the country generally the price of bricks has risen considerably.

It has been represented to us that for actual or adequate deliveries additional increases to those recorded are charged and obtained. Such increased charges vary in circumstances and amount, but there would seem to be good reason to think that the general prices which have to be paid in order to obtain bricks are at present often in excess of those which we have recorded.

We initiated preliminary inquiries when the upward trend of prices first became apparent, and such information as was immediately available attributed the increase mainly to an advance in the price of fuel or to the depressed condition of the industry during the previous year, when, it was stated, it had been necessary to dispose of surplus stocks at unremunerative prices. In other cases local advances in wages were said to have been conceded.

There is evidence that in some districts there has been an advance in the price of fuel, and it may well be that some local wage increases have been granted, though we understand that no settlement has so far been effected generally in the clay industry.

By further inquiries we could no doubt have obtained from the manufacturers the actual increase in cost per ton of fuel and in the rate of wages, but an inquiry which was limited in its scope solely to these particular items in the total that go to make up the cost of production would clearly be inadequate, and having regard to the general situation and to the indications that there had been an appreciable increase in production, which should have a material effect on overhead charges, we thought it necessary as a first step towards a satisfactory investigation that we should endeavour to obtain further and more detailed information as to output, production costs, and profits at the present time as compared with the previous year.

For this purpose we addressed inquiries to certain of the local associations and manufacturers in the areas where increases in price had occurred, but up to the present we have not obtained any satisfactory information. We have reluctantly formed the opinion, judging by the response so far made to us, that our further investigations on the present basis will not be productive of any tangible results.

Our function is at present limited to reporting on the basis of such information as may voluntarily be submitted to us, and as a result of our experience we feel bound to report that we find ourselves inadequately equipped to ascertain the facts in regard to the reasonableness of prices.

There has been a further fall in the price of lead, ranging, according to the various districts, from £2 to £5 10s. a ton. Otherwise there have been no fluctuations of general application to which attention need be drawn.

The Training of Architects

Recommendations of the A. and S.A.P.U.

THE following recommendations are among those made with regard to the training of architects and surveyors in Part I of the Report of the Executive Council of the Architects' and Surveyors' Assistants' Professional Union on education and overcrowding in the professions of architecture and surveying :—

1. That the R.I.B.A. and its Allied Societies, the Society of Architects, and the Architects' and Surveyors' Assistants' Professional Union for the architectural profession and the Surveyors' Institution, the Faculty of Surveyors (Scotland), and the Architects' and Surveyors' Assistants' Professional Union for the surveying profession, working in the closest co-operation, can even without registration almost completely control the conditions of entry into and training for their respective professions, and should form Joint Boards.

2. That no member of any one of the above bodies should be allowed to employ in his office on other than purely clerical duties any person who has not been trained at a proper school for the training of his profession, or has not been articled as specified below, or has not been employed as an assistant or engaged as a principal in practice for at least three years previous to a date to be agreed.

3. That the ultimate end of all education must be that it is for the benefit of the student and not for that of the teacher, in the case of indentured pupils or apprentices, the employer, though each of these is undoubtedly entitled to proper remuneration for his services.

4. That though undoubtedly the "school" system is greatly superior to the "articles" system, yet the combined cost of tuition and maintaining the student in the town where a school is situate would be prohibitive to many parents and guardians in towns where no school is within easy reach, and yet they may have sufficient connection to ensure a reasonable practice in the years to come. We are, therefore, of opinion that the "articles" system should be continued in such districts, but under such conditions as will ensure an adequate training.

5. We therefore recommend that pupilage should not be allowed in the office of any member of the Institutions situate within one hour's railway journey (during ordinary business hours of travel) of a proper school of architecture or surveying.

6. That no pupil or student shall be entered in any office or school unless he has obtained matriculation standard.

7. That subject to a satisfactory probationary period in such a school, a student's parents or guardians should be obliged to enter into a legal contract under penalty to maintain the student at the school for at least three years.

8. That outside the areas of such schools (defined [5] above) the Joint Board for each profession should only permit pupilage in certain approved offices under strict conditions of control.

9. That the annual quota of new students for each school and the number of new articled pupils shall be predetermined by the Joint Boards in accordance with the needs of the professions.

10. That separate approval shall be given for each articled pupil entered in an office, and shall be discontinued if the results are unsatisfactory.

11. That pupilage shall be for not less than three years. During the first half of his term the pupil shall spend his whole time in study, during the second half of the term not less than half time, the other half to be devoted to obtaining practical experience in the office.

12. That the first three months shall be probationary and the ratification of the indenture shall be subject to the approval of the Joint Board as the result of test work.

13. That a detailed syllabus of training to be strictly adhered to shall be issued by the Joint Board or by such other authority as may be delegated by it; and a summary of it incorporated in the indenture; that such syllabus shall cover academic and practical subjects.

14. That the pupil shall sit for his intermediate examination at the termination of his pupilage. Failure to pass shall necessitate a further six months or year of pupilage. If fault is felt to be with the employer, a transfer may be decided by the Joint Board, and the employer not allowed to have further pupils.

15. That no assistant shall be employed until he has passed his intermediate examination.

16. That on the termination of his pupilage the student shall be recommended and aided to obtain employment if possible in some town where he can obtain useful experience and further professional tuition in some good evening school.

17. That the existing evening institutions be reorganized to this end.

18. That premiums shall be allowed, but that fees should be charged out of them to defray the cost of the syllabuses. No indenture under this scheme should, however, be allowed to contain restrictive clauses as to future practice.

19. That letters be circulated to the Headmasters (and perhaps Headmistresses) of all public and secondary schools, the Association of Headmasters and Headmistresses and all local Education Authorities, setting forth the method of entry into the professions as approved and recognized by the Joint Board for the information of intending entrants.

We have used the term "proper" school in these recommendations to cover any other day school for the teaching of architecture and surveying which may be approved by the respective Boards. This would probably include a large number of the present polytechnics and municipal institutes. All other schools would eventually have to close. It should be noted that agreements at present exist in many cases between Federations of Employers and Trade Unions in regard to the training and apprenticeship of many skilled operatives, and that a schedule of the training is included in the indenture of the apprenticeship. This is the case in many building trades, *e.g.*, painters, decorators and plumbers.

The report is signed by Mr. Chas. McLachlan, Chairman of the Executive Council of the A.S.A.P.U.

Electric Lighting in Churches

Mr. F. H. Taylor, M.I.E.S., A.M.I.E.E., A.H.I.Mech.E., in delivering a lecture on "Electric Lighting in Churches" before the Junior Institution of Engineers, said that a good scheme of lighting in a church must in the first place preserve the religious atmosphere, and also show harmony with the architectural surroundings, and not detract from the beauty of the decorations. It had to be remembered in considering the method of installation that most churches could afford to pay the cost only once, and therefore it was wise to use a system which was sure to have a long life. The time and labour expended in erecting and taking down scaffolding was an important item in the first cost and also, of course, in any repair work found necessary afterwards, which emphasized the need for a reliable system.

Although the switching of transepts, side chapel, and vestries was local, the switching of the nave, aisles, choir, and chancel had to be from the west entrance. It was here also that the main switch and fuse boards were usually placed. To obtain economy in working, and to avoid any large extinction of light, it was necessary for the nave to have its lighting fed from several circuits. Alternate lighting units were best switched together, and preferably where each lighting unit consisted of four to five lamps, it should be possible to light up each fitting by two or more stages.

The chancel lighting should be the subject of special treatment. Lighting units concealed in the window recesses provided good illumination on the altar. Unless, however, the adjacent lighting units in the choir provided a certain amount of distributed light on the chancel walls and floor, a rather theatrical effect was apt to be produced, which was naturally undesirable. This could easily be avoided.

At the time of installing electric light in a church it was often convenient to arrange also for push-button switches to operate lamps as signals, for instance, from the west door to the organ, or from the choir vestry to the organ.

The British Architects' Conference

The British Architects' Conference will take place at Oxford from July 9 to 12, at the invitation of the Berks, Bucks, and Oxon Architectural Association. The headquarters of the conference will be 90 High Street, Oxford. Until July 9 all correspondence on the subject should be addressed to the Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

The arrangements so far made are as follows :—

Wednesday, July 9.

Members of the conference will assemble in Oxford. At 8.30 p.m. they will be received by the Vice-Chancellor of the University of Oxford in the hall and gardens of Wadham College.

Thursday, July 10.

At. 10.30 a.m. the conference will assemble for the inaugural meeting in the Sheldonian Theatre (Broad Street), when the members will be officially welcomed by the Vice-Chancellor, and Mr. E. Warren, F.S.A., will deliver a lecture entitled "A Historical Sketch of Oxford."

1 p.m.—Conference luncheons in the halls of Magdalen and Queen's Colleges.

2.15 p.m.—A group photograph of the conference will be taken in the garden of Magdalen College.

2.30 p.m.—Personally conducted visits to university and college buildings.

5 p.m.—Tea in the Town Hall, and official welcome.

5.45 p.m.—Lecture in the Town Hall by Mr. Raymond Unwin on "Town Planning in a City like Oxford."

8.30 to 11 p.m.—A reception will be held in the hall of Magdalen College, at which the members will be the guests of the Berks, Bucks, and Oxon Architectural Association.

Friday, July 11.

9.30 a.m. to 6 p.m.—Alternative programmes :—

(*a*) A journey by steamer from Salter's boathouse (Folly Bridge) to Abingdon (lunch), and Dorchester (tea), and return by motor-coach.

(*b*) A tour by motor-coach, by way of Burford, Fairford, Coleshill, and other places.

7 p.m. for 7.30 p.m.—Conference banquet in the hall of Christ Church.

Saturday, July 12.

This day will be reserved for privately-arranged excursions and visits, for which full information and advice can be obtained at the conference headquarters during the preceding days.

New Inventions

Latest Patent Applications.

12724.—Burney, C. D.—Manufacture of reinforced building materials, etc. May 23.

12801.—Clifton-Ewart Construction Co., Ltd.—Concrete, etc., structures. May 24.

12403.—Coward, W. H.—Construction of concrete cottages. May 20.

12545.—Gooder, H.—Concrete building-blocks. May 22.

12776.—Perry, G.—Concrete ceilings, etc. May 24.

12507.—Rogers, A. M.—Method of manufacturing cellular blocks or material for building, etc. May 21.

12577.—Ros, D. de.—Cleaning surfaces of buildings, etc. May 22.

12608.—Shipwright, W. G.—Floors and ceilings. May 22.

12366.—Wild, A. C. T.—Construction of buildings, etc. May 20.

Specifications Published.

201880.—Naamlooze Vennootschap Glasfabriek "Leerdam" Voorheen Jeekel, Mijnssen & Co.—Process for preparing stone-like material.

215589.—Courtney, Pope & Co., Ltd., and Lyons, C.—Mounting of swinging doors, covers, windows, and the like.

215608.—Lindsay, H. B.—Heat and sound insulating walls.

215681.—Snelling, H. W.—Means for holding fencing wire to concrete posts.

Abstract Published.

201937.—Bouton, A. et G., 60 Rue Antoine Breart, Brussels.—Flooring and ceiling blocks.

The above particulars are specially prepared by Messrs. Rayner & Co., registered patent agents, of 5 Chancery Lane, London, W.C. 2, from whom readers of the JOURNAL may obtain all information free on matters relating to patents, trade marks, and designs. Messrs. Rayner & Co. will obtain printed copies of the published specifications and abstract only, and forward on post free for the price of 1/6 each.